

FULL PROGRAMMES FROM ALL STATIONS.



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EVERY FRIDAY.

Two Pence.

The Mind of the Ape.

By Professor J. ARTHUR THOMSON.

THE highest animals—highest because nearest ourselves—are the large apes—the chimpanzee, the gorilla, and the orang. Recent studies, on chimpanzees in particular, have proved that the apes are much cleverer than was thought. Not clever as an ant or a bee is clever, for that is instinctive cleverness; but clever as a man is clever—in other words, intelligent.

By intelligent behaviour, we mean behaviour that cannot be described without giving the animal or the man credit for some judgment, some understanding of the situation, some power of making what is called a perceptual inference.

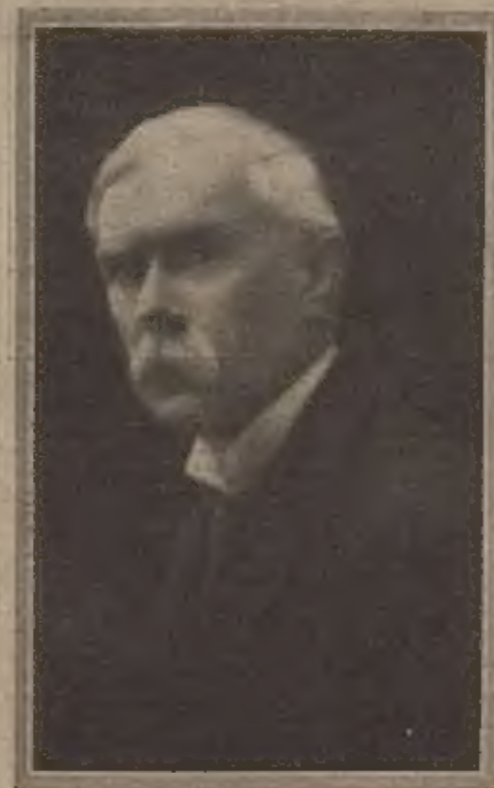
A banana was hung from the roof of the chimpanzees' cage, and they tried to reach it by climbing and swinging, but all in vain. One climbed on to the shoulders of another, but the fruit was still out of reach. Suddenly it occurred to one of them to pile one box on the top of another, and when he erected a four-storey structure, there were bananas to be had that day.

That was an intelligent invention; it meant very literally putting two and two together.

But it is an interesting fact that the individual chimpanzees varied notably in the degree of their understanding. For after one of them had successfully built up a pile of three boxes, she put the fourth one on the top with the open end up. Thus, she was not much nearer than if there had been only three boxes, but she did not understand enough to see what was wrong, so she got inside the topmost box and fell asleep!

Professor Köhler studied his chimpanzees at Tenerife, where the climate suited them, and he made a point of keeping several together, for, as he says, a solitary chimpanzee is not a chimpanzee at all. They regarded him as being apt pupils, and they

illustrated the soundness of the well-known heuristic method, which encourages learners to discover things for themselves.



Professor J. ARTHUR THOMSON.

who is giving from Aberdeen a striking series of Talks on 'The Mind of Animals,' of which the first is published on this page.

An instructive experiment was to place the fruit on the ground outside the cage and beyond an arm's length. Then the apes were

supplied with lengths of bamboo rod, but none long enough to reach the fruit. The chimpanzees tried these rods, and one of them got the length of pushing a short rod along the ground at the far end of a long rod, so that the fruit was touched. But as the short rod was not continuous with the long one, the fruit could not be retrieved. In the course of a forenoon's trying, however, one clever chimpanzee discovered how to fix a short length into the hollow end of a longer rod, thus making two sticks into one; and with this it was possible to retrieve the fruit.

An interesting elaboration of this achievement was seen when one of the merry crew whittled with his teeth at the end of a short piece of wood so as to make it small enough to fit into the hollow end of a longer piece. There is no word for this but sheer intelligence—an adaptation of old means to an entirely new end. There was an appreciation of the situation.

Very suggestive in trying to estimate the mental life of apes is their approach to what we venture to call an argument from analogy. Thus Mr. Hornaday, of the Bronx Park Zoological Gardens in New York, tells how an orang discovered the use of a lever—not the principle of the lever, but the use of a lever, with which, indeed, he did much damage. But the point is that the orang proceeded to make more levers of other dimensions, his crowning achievement being the use of his trapeze bar as a lever to force apart the iron bars of his cage, so that he could put his head out and look round the corner to see what his neighbour was doing.

Or, again, when Miss Cunningham's young gorilla was refused a seat on her lap because he was dusty and she had a light gown on, he went and fetched a newspaper which he

(Continued overleaf.)

The Mind of the Ape.

(Continued from the previous page.)

spread over her skirt, probably extending to this situation the previously observed use of a newspaper in lining a drawer.

Similarly interesting was the way in which Professor Kohler's chimpanzees, having enjoyed the fun of looking into a hand-mirror, proceeded to discover other mirrors of their own, such as brightly polished pieces of metal. Although they could not rid themselves of the fallacy that there was another ape on the other side of the looking-glass whom they continually tried to catch, there was something striking in their discovery of the analogues of a hand-mirror. Eventually, they found out that they could see an ape in a puddle of water, and at this they would sit gazing for a long time—perhaps, not far from the dawn of a clear self-consciousness.

Whenever we study the minds of animals and are filled with admiration at their achievements, we should correct this by noting that they are in many ways narrowly limited. Even the clever chimpanzees are balked by a practical problem that a young child could quickly solve. Why is this? Their brains are not so finely-fashioned, that is the general reason. But we should also notice that they are handicapped by not having true language, though they have many sounds. They seem also to have a very poor equipment of mental images; they cannot experiment with pictures in their head, they can rarely solve a problem unless the materials for the solution are within their present visual range.

To sum up: the higher apes stand apart from most mammals in their restless inquisitiveness and delight in experimenting. This is true of monkeys in general. Professor Thorndike tells of one that happened to strike a projecting wire so that it vibrated, and went on repeating the performance hundreds of times during the next few days. Of course, he got nothing out of it save fun; but he liked being a cause. 'He likes to be active for the sake of activity. The fact of mental life is to monkeys its own reward.'

In the second place, besides forming associations and learning dexterities, the higher apes illustrate a sort of argument by analogy.

If this, then that, they seem to say to themselves, as is illustrated by passing from the use of a small lever to the use of a large one.

In the third place, when we think of chimpanzees making two sticks into one to retrieve the fruit, or piling box upon box to reach the roof, we cannot but credit them with perceptual inference or genuine intelligence. And apart from the mental background of their clever doings, we must keep



THE MONKEY THINKS IT OUT.

By cleverly piling three boxes on top of each other, the ape succeeds in reaching the banana hung from the roof. This is one of the striking illustrations from Dr. Kohler's fascinating book, 'The Mentality of Apes,' in which Professor Thomson refers in his article, and it is here reproduced by courtesy of the publishers, Messrs. Kegan Paul.

in mind their life of feeling, which includes not only affection and anger, but such subtle emotions as jealousy and kin-sympathy.

The Savoyards Oblige.

By Fred M. White.

It would be interesting to know how many thousands—perhaps millions—of radio enthusiasts listened on the night of Monday, September 20, for exactly one hour and a quarter to the first night of the revival, at the Prince's Theatre, London, of Gilbert and Sullivan's masterpiece, *The Mikado*.

It was a rich treat that the B.B.C. afforded us on the Monday night in question, although we are and are hungry for more. No doubt, we shall get it in time. Let us hope that before long we shall sit in our homes entranced through the whole of one of these incomparable Savoy operas—and still cry for more. For the charm of Sullivan and the humour of Gilbert never fail to appeal to the best that is in us. These things belong to us as a national right—they are, by now, almost part of the British Constitution. Above all, they are essentially British. Whatever our musical back-slings may be, in light opera at least we lead the world. No other nation has produced the peer of Arthur Sullivan, and W. S. Gilbert stands alone as a librettist in inconsequent and whimsical humour.

The announcement of the forthcoming broadcast of a Savoy opera created something of a sensation, not only amongst wireless enthusiasts, but generally throughout the country. And it is only fair to say that the generous action of those who hold the rights in these operas, in allowing *The Mikado* to be broadcast, afforded immeasurable pleasure and delight to millions scattered all over the country who know these wonderful operas only by hearsay or, at the best, in excerpts or fragments on the concert platform. It was an act of generosity that cheered thousands of lonely and remote homes where Gilbert and Sullivan are honoured names, but nothing more.

In its way, that broadcast on the third Monday in September made history. It meant, we may hope, and I write only as a listener in a far-away corner of these British Isles, the breaking down of a wall, a new era, perhaps, in broadcasting.

Some day, when broadcasting takes television by the hand, it will be possible properly to follow and enjoy a stage play without mental confusion and the foginess which goes with such enterprise to-day. Until that era arrives, the musical side of the drama must take pride of place.

So that as it may, let me here and now, and on behalf of countless thousands of listeners scattered up and down the country, record the fact that the B.B.C. fairly surpassed all previous efforts on the historic night in question. Never, within my experience, has reception been so clear and strong, even down to the smallest whisper. It came to us in the remote West Country as if it had emanated from the broadcasting studio itself, pure and clear as a crystal bell struck with a wand of silver.

It was merely necessary to close one's eyes and visualize Miss Bertha Lewis, for instance, as actually singing there within the four walls of the room in which one listened. The light and shade in her voice were perfect. And in mentioning Miss Lewis, I am drawing no technical distinction, but merely speaking of her by way of an example.

And the orchestra was a sheer delight.

It is not far at all in the backlands to wonder what the powers-that-be at Savoy Hill thought of it all. Doubtless, they are proud of their work that night, as they have every right to be. Their task, if I may say so, is to go along the same path that they have followed so successfully these four crowded years of their life until every prejudice is removed and every obstacle to progress is swept away. They may be encouraged by the fact that nothing can stand in the way of progress for long. With the almost absolute perfection of wireless production, there can be no excuse for the most fastidious artist or conductor withholding his support. We shall hear all the world's great orchestras on the wireless yet. It is only a question of time.

PROGRAMMES INDEX.

ABERDEEN (2RD) (495 M.) 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

LIVERPOOL (4LV) (331 M.) 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

N.B.—Wavelengths are subject to temporary adjustments.

London and Daventry News and Notes.

THE special Trafalgar Day programme on Thursday, October 21, parts of which, as mentioned in the last issue of *The Radio Times*, will be relayed from the deck of H.M.S. *Victory*, by kind permission of the Commander-in-Chief, Portsmouth, will take the form of a series of radio views, arranged by Corbett-Smith, depicting the life of Nelson. These scenes will deal with the life of the great sailor from his boyhood days, through his career to the eve of the battle when he lost his life. Two characters will open the scenes—a naval captain, who lost his sight in the Battle of Jutland, and his small son, to whom he tells the story of Nelson's life. A number of the scenes will be portrayed by artists in the London Studio, and those dealing with Nelson's life at sea will be enacted on the deck of the *Victory*, the final one depicting what took place on the quarter-deck on the eve of Trafalgar when the vessel was lying off Cadix.

On the same evening at 10.15, Admiral Sir Mark Kerr, C.B., M.V.O., will give a talk on the Battle of Trafalgar. Among other activities, Admiral Kerr is the Chairman of the Veterans' Club. He was Commander-in-Chief of the Adriatic Squadron, 1916-17, and Deputy Chief of the Air Staff and Major-General, R.A.F., 1918. In 1919 he attempted the Atlantic flight and made the second and third longest flights ever made across country and sea. He has also published numerous essays, notably 'The Spirit of Nelson' and 'How Nelson's Memorandum was carried out at Trafalgar.'

It is now possible to give a tentative outline of the programmes which are being arranged to celebrate the fourth birthday of the B.B.C., during the week beginning November 7. As stated in the last issue of *The Radio Times*, these programmes will be S.B. to all stations.

Sunday, November 7 (afternoon)—Oratorio, *The Messiah*; (evening)—Star Ballad Concert.

Monday, November 8 (evening)—Massed Bands Concert, Play and Star Variety Turns.

Tuesday, November 9 (evening)—Variety; National Concert relayed from the Albert Hall, conducted by Dr. Richard Strauss.

Wednesday, November 10 (evening)—Musical Comedy and Programme by a Famous Quartet and English singer.

Thursday, November 11—Special Armistice Day Programme, morning, afternoon and evening.

Friday, November 12—Piano Concerto, Long Play and Opera.

Saturday, November 13—A New Revue, followed by Special Birthday Programme.

The Sound of Heaven, Francis Thompson's greatest poem, spoken by Mr. Raymond Trafford, with special music composed by Mr. Stanford Robinson, will be included in the afternoon programme on Sunday, October 24. Listeners will remember that this work was broadcast in

the early part of the year, and it is in response to many requests that it is to be repeated.

The second of the National Concerts at the Albert Hall takes place on Thursday, October 21, when the conductor will be Mr. Albert Coates, whose magnificent conducting of *Rossini* at Covent Garden last March will be still fresh in the minds of listeners. Mr. Coates will open his programme with Wagner's *Tannhäuser* Overture, which, with such a large orchestra (there will be one hundred and fifty performers) should prove most impressive. He will also include Elgar's *Enigma Variations*, and the most popular of Beethoven's piano concertos, *The Emperor*, in which the soloist will be Mr.

the preacher being its venerable founder, Prebendary W. Carlile.

The second of the series of International Chamber Concerts being given by the B.B.C. in the Grosvenor Hall, London, which is to take place on Tuesday, November 2, will be devoted to contemporary Italian music. The two outstanding composers of Italy to-day are Respighi and Malipiero. The former's *Doric Quartet*, heard for the first time in London last season, will be given again, this time by the Venetian Quartet. The first performance in England will be given of new songs by Malipiero entitled *The Seasons*. The singer will be Miss Kathleen Lalle.

Two other quartets, both of which will be heard for the first time in this country, are by Labroca, a young Italian composer, who is pupil of both Respighi and Malipiero, and by Francesco de Guarnieri, violinist and composer, brother of the conductor, Antonio de Guarnieri.

A light symphony concert is to be broadcast on Sunday afternoon, October 24, conducted by Mr. Howard Carr, who is known to most listeners as the composer of the 'Three Heroes' (O'Leary, V.C., Captain Oates, V.C., and Lieut. Warneford, V.C.), all of which will be included in his programme. His programme will be a varied and interesting one, opening with the sprightly short overture, *The Cocky-bird*, by Martin Shaw, and closing with Schumann's fine *Second Symphony in G*. It is some time since Schumann's symphony has been broadcast, although much of his chamber music and many songs and piano pieces by him appear in the programmes. Miss Olga Haley, who is to take part in the same programme, will sing an aria and a group of English songs.

Sir Landon Ronald's charming songs are known all over the world. On Friday, October 22, Sir Landon will himself accompany half an hour of them, the vocalists being Miss May Huxley and Mr. John Turner.

So many requests have been made by listeners for organ music by Mr. Reginald Foort, F.R.C.O., from the New Gallery Cinema, Regent Street, to be included in the evening programme, that it has been decided to do so for

half an hour at 9 p.m. on Tuesday, October 25. Mr. Foort's playing has been a feature on Wednesday afternoons each week for some time past.

A talk on Dover's Hill, the wonderful Cotswold height which the National Trust Society have recently been arranging to purchase for the nation, will be given on Tuesday, October 19, by Mr. E. A. B. Barnard, F.S.A., F.R.Hist.S. Mr. Barnard is President of the Worcestershire Archaeological Society, and will tell listeners an interesting story in connection with this famous height and the Old English Games which are held near by.



The Rev. H. R. L. SHEPPARD.

who, after twelve years' notable work as Vicar of St. Martin-in-the-Fields, has been forced by ill-health to announce his forthcoming resignation. A tribute to his work there appears on page 111.

Frederic Lamond, known the world over as one of the finest interpreters of Beethoven. The programme will conclude with the stirring *Poem of Ecstasy*, by Scriabin.

The first of what it is hoped will be a series of children's services, relayed from Westminster Abbey, will take place at 5.30 p.m. on Sunday, October 17. The service has been arranged by Canon Woodward, and will be on similar lines to those conducted by him at St. Peter's, Cranley Gardens. They will, therefore, be especially suitable for younger children. The Studio Service on the same evening is being arranged by the Church Army.

News From the Provinces.

MANCHESTER.

THE Manchester Station staff are continually in search of talent from the north-western area. Every type of artist is needed, from potential Philipines and Mellas to Corney Grains. On an average thirty auditions are given every week and 10 per cent. of those heard are given engagements. First at afternoon transmissions, a fact which is of interest to listeners from whom constructive criticism on these broadcasts is invited. Manchester wants a local A. J. Allen or a Barry Burdett as well as operatic stars. It is hoped this winter will see a large increase in our audition lists with an added percentage of successes.

The Free Trade Hall on Wednesday, October 27, will see a cheerful band of wireless artists giving a programme for the benefit of their blind sisters and brothers. The concert will be an outstanding event of the winter season, and the proceeds will go to the fund of the Station's Committee for providing sets for sightless people. The artists will be Mr. Ronald Gourley, well known for his inimitable pianoforte improvisations, Mr. Ernest Whitfield, violinist, and Miss Margaret Marden, a Lancashire contralto, all of whom, though blind, will show how lightly they carry their affliction. The Augmented Station Orchestra will also contribute various items, and the whole concert will, of course, be broadcast.

So that the link between the Manchester Station and its vast audience may be welded still closer, an invitation will shortly be given to listeners in the many works, factories, and mills throughout Lancashire and the border counties, to form among themselves small committees to help to choose two popular programmes. Although every kind of programme is radiated, the object is to ascertain the type of transmission that is most appreciated, and to secure the valuable advice of wireless enthusiasts.

A special orchestral concert, conducted by Mr. Percy Pitt, Musical Director of the B.B.C., will be broadcast on Monday, October 25. Mr. William Primrose will be heard in a violin concerto during the same programme.

STOKE-ON-TRENT.

THE second birthday of the Stoke-on-Trent Station will be celebrated on Wednesday, October 20, and the programme on that evening will be an informal one of unannounced items which will include orchestral and vocal pieces by well-known local artists, and a one-act play performed by members of the staff.

A dug-out canoe recently discovered at Oakley is to provide the subject of a talk by Mr. T. Pope, at 7.40 p.m., on Thursday, October 21. This talk will undoubtedly arouse considerable local interest, because, although the existence of the canoe has been known for some years, it was only recently, following excavations and inspections by Mr. Pope, that the canoe was definitely proved to be of great antiquity.

"Handel in London" is the title of a music talk during the Transmission to Schools on Friday, October 22. This talk will be given by Mr. R. Nettell.

LIVERPOOL.

IVOR BROWN'S play, *Smithfield Preserved*, or, *The Death of a Vegetarian*, a very broad burlesque of an old kind of violence which has become a new kind of yugns, will be broadcast for the first time on Wednesday, November 3. The piece is peculiarly suited for radio.

BIRMINGHAM.

DIAGRAMS suitable for enlargement on the blackboard are available for teachers in schools in connection with a talk describing the life and habits of the Wasp, which, in continuation of his series of Natural History Chats, is to be given by Mr. H. W. Ballance, on Tuesday, October 19. The Schools Talk on Friday, October 22, will be given by Mr. W. W. Knock, who is to discuss "Britain's Commercial Development" in one of his series of talks on "Britain's Trade and Commerce."

The Station Repertory Chorus and Orchestra, conducted by Mr. Joseph Lewis, will give a programme under the title of "Popular Music of the Four Races," on Wednesday, October 20. The composers from whose works the various items will be selected are Sir Henry R. Bishop, representing English music, Sir A. C. Mackenzie, representing beyond the Border, and Sir C. V. Stanford and Edward German, respectively representing typical Irish and Welsh compositions. It is interesting to record that Sir A. C. Mackenzie played in the orchestra at several of the Birmingham Festivals from 1864 onwards.

In a talk by Mr. Thomas C. Lawton on Tuesday, October 19, listeners will be taken back in imagination to the Salzburg of two centuries ago. Mozart was born there, and Mr. Lawton will tell us how this wonderful child prodigy, already the gossip of his neighbourhood, was soon to achieve fame that reached the ears of the Empress in Vienna. The talk will be given with musical illustrations.

HULL.

LIGHT music and entertainment will constitute the "Local Night" Programme on Wednesday, October 20. Imitations of the piccolo and organ will be given in concertina selections by Miss Eva Taylor, and humorous items will be provided by Jupiter Marx. There will also be items by Mr. Reginald Whitehead and Miss Miriam Benham.

The Rev. G. J. Jordan will give the address during a broadcast service from Holy Trinity Church on Sunday, October 17.

The fifth of the series of talks on Hull's Industries will be given during the Schools Transmission on Friday afternoon, October 22, by Mr. Sheppard.

PLYMOUTH.

MME. ALICE LAKIN, whose previous Song Recitals have been so much appreciated by West Country listeners, will again contribute half an hour's recital, supported by the Station Orchestra, on Wednesday, October 20.

An interesting series of Poetry Readings is to be given by Miss Margaret Kennedy. The first on "Ballads, Old and New," will take place on Monday, October 18, at 4 p.m.

Mr. Zachary Tass, the well-known entertainer, and Mr. Billy Barnes, who sings original songs at the piano, will be supported by the Station Varieties Band, during a programme on Wednesday, October 20.

Monsieur A. Briais will describe "The Gardens and the Palace of the Tuileries" in a talk on Thursday, October 21, at 7.40 p.m. The talk itself will be in French, but there will be a synopsis in English.

The Station Orchestra (conducted by Miss Winifred Grant) and Miss Evelyn Dano (soprano) will take listeners from East to West and thence to Arcady in a musical comedy programme on Wednesday, October 20.

CARDIFF.

MYSTERY and the romantic fragrance of the East will be represented in a 'popular' programme on Wednesday, October 20. Apart from items from popular song-cycles like Lisa Lehmann's *Persian Garden* and Amy Woodforde-Kinden's *Indian Love Lyrics*, there will be included in its entirety *On Jhelum River*, by the last-mentioned composer. The parts will be taken by Miss Margaret Wilkinson and Mr. Glyn Eastman.

One of George Panton's comedies, a number of which have already been broadcast from Cardiff, will be included in the programme on Friday, October 22. It is *The Kiss*, which was first produced at the Shakespeare Memorial Matinee at the Haymarket in November, 1910, and subsequently played at the Criterion Theatre, London. The parts will be taken by members of the Station Players and Miss Mary O'Farrell, who came to Cardiff for a performance of *The Ideal Husband* some time ago.

Listeners will look forward to a performance by the Royal Welsh Gleemen on Sunday afternoon, October 17. A short time ago it was announced that this famous choir would probably broadcast from Cardiff immediately on its return from an American tour, but, unfortunately, arrangements could not be completed in time for the particular programme planned. The Royal Welsh Gleemen are shortly returning to the United States for further extended tours of about three years' duration, so that their broadcast performance will be the only opportunity of hearing them for a long time.

During an orchestral concert on Thursday afternoon, October 21, listeners will also hear items by Miss Eluned Leyshon, who won the open Violin Solo at the recent Welsh National Eisteddfod. Several Wagner excerpts are included and the Symphony will be Haydn's No. 9 in D Flat.

The Bubbles Concert Party will contribute the main portion of the evening programme on Tuesday, October 19.

BOURNEMOUTH.

IN a British programme arranged for Tuesday, October 19, Miss Esther Colman and Mr. Sydney Coltham will contribute excerpts from Lisa Lehmann's *The Golden Threshold* and Elgar's *Sor Pictures*. Among the orchestral items will be a selection from *The Beggar's Opera*.

A special Trafalgar Day Programme is being arranged for the afternoon of Thursday, October 21.

Another violin recital, this time with piano, will be given on Friday, October 22, by Miss Margaret Holloway. The pianist will be Miss Vera Wise, and the principal piece will be the celebrated *Kreutzer Sonata for Piano and Violin* by Beethoven.

'Wisby, the Romantic' is the title of the second of Mrs. E. Gee Nash's series of talks on the Hansa Towns, which will be heard on Tuesday, October 19.

LEEDS-BRADFORD.

MR. STANLEY DUNCAN, secretary of the Wildfowling Association of Great Britain and Ireland, is to give a talk at 7.40 p.m. on Tuesday, October 19.

A Breath of Fresh Air.

By A. Bonnet Laird.

(A. Bonnet Laird's Open-air talks have become one of the features of the broadcast programme. In this column he will pass on, each week, the most interesting items of open-air news sent by listeners who, in every part of the British Isles, are catching Nature in her many moods.)

D'ONT laugh at this. My education is now of the best.

It is the tailpiece to a letter from a labouring man in Northamptonshire. At least, I say a labouring man; but he is out of work, more's the pity, and sick at that, or he would not be lying down beside the wood on an autumn morning. But as for education, I know a good many learned folk whom I would trust to miss half the sights and sounds of which his letter tells. Here are some snatches from it:—

10 a.m.—A warm day, and here I lie close beside the wood, with Nature all around me. In the field near by, wagons are being loaded with corn. On the still air comes the hum of a tractor, ploughing a few fields away; then, from the distance, the baying of hounds, which reminds me that cub hunting has begun.

Sometime else has heard the sound, too. He looks right and left, his red-brown coat shining in the sun. Louder comes the music of hounds, and off he goes at a trot to a near-by covert until the danger is passed.

I am roused from my reverie by a shrill shriek within the wood. A long, sinuous body darts through the grass, and a little further on I find the warm body of a rabbit. Poor cotton-tail! But a dinner for the murre for me!

2 p.m.—Here I am again. A robin is singing from a tree close handy—not his spring song, but the one that tells autumn is near.

I am attracted by the antics of a large number of crows, swooping and cawing loudly. I get up to see the cause of the commotion. It is a young fox they are huddling. An old basket-making tramp who just then passes by says he has seen the same thing a number of times. The crows have not forgiven the foxes since a fox deceived the crow in the fable.

I wish I had room for all the letter—the pick of my postbag that day.

Starlings' Spinney.

TIME and again, as you walk through the country, keepers will complain of the way in which starlings take for their own an entire spinney—and the damage they do there.

It has its picturesque side, though; witness this glimpse of them from a Wiltshire listener, watching her menfolk gathering in a field of wheat in the glow of the setting sun.

I hear a sound like a rushing wind—quite startling in the still evening. It is a dense flock of starlings passing over. They whirl and turn in amazing order, and then settle in the elms. Now their wings are silent, but their myriad voices are like rushing water—a lovely sound.

Then they chatter and await new arrivals from north, south, east and west. As each fresh flock appears, the entire gathering rises, wheels and performs its aerobatics, then settles again, till, with the last late comers—down in just as the sunlight vanishes from the tree tops—the whole company unites, and I look and listen entranced till the rushing wind dies into silence and the last thin black line of them is lost in the distance.

I know well the spinney where they lodge. They have taken it over completely as their own, defying the keepers, who vainly try to get rid of them. I have been on the sheltered side of the hill and watched them come in till the hazel boughs and young fir trees were black with them, and they looked like some strange fruit growing there.

Each week, A. Bonnet Laird offers one of his broadcast talks to the writer of the most interesting out of doors letter, and this week he is sending a copy of 'My Part of the Country' to Mrs. K. Huxley, of Engleau House, Bayham, Wilt.

Is the Lion the King of Beasts?

By Major John E. Hodgson,* F.R.G.S.

EVER since the days of Herodotus, the lion has been called 'The King of Beasts.' There are many people, myself among them, who have studied and hunted the lion, and who think that his claim to the title is not altogether a clear one.

It is true that, from a spectacular point of view, he looks regal enough, and it is also true that he possesses enormous strength, but as regards courage and character, he does not equal the big black African buffalo. I am not speaking of the North American bison, or of the South African wild-beasts, which, formidable as they are, are comparatively small animals, but of the *Bos Kaffre*, which is his Latin name, who weighs up to two tons and who charges on sight.

I discussed this subject with the late President Roosevelt when we met in East Africa some years ago. Theodore Roosevelt had hunted grizzly bear in the Rockies for many years, and as a practical naturalist was, perhaps, without a rival. He told me that he considered the buffalo to be the real King of Beasts because of his immense strength and his unimpeachable courage. The lion, he thought, had a distinct yellow streak, and the title of kingship would not have been conferred upon him if the buffalo had not been a vegetarian and of the cow tribe.

Throughout the night I have lain awake at the Dik Bungalow at Makindu, on the Uganda Railway, and have listened to the roaring of the lions as they ranged the bush and veldt in search of game for food. The story of the chase can be read in these awful sounds. The lions usually hunt in couples, male and female, and carry out night operations in a very scientific manner. Starting from two points about two miles apart, they move forward slowly, gradually drawing in towards a central meeting place. As they advance, they roar to each other alternately, thus having the effect eventually of driving whatever animals may be between them into the clutches of one of the big beasts. Like all members of the cat tribe, the lion is master of the art of stalking his prey.

A Nerve-Wracking Encounter.

One of his tricks was brought home to me very vividly in 1912, when I was tramping across the great Athi Plains, near Nairobi. These plains are intersected by the shallow channels, which are, during the rainy season, cut into the soil by rain water. The grass is rather long, and one has to be careful to avoid stumbling into these little ditches. Now, a lion will flatten himself, as can the domestic cat, into an incredibly shallow space, and will lie there till the innocent herds of buck are well-nigh on top of him.

On the day of which I am speaking, I actually walked on to a lion which lay hidden in a gutter. I don't know which of the two of us was the more frightened. He bolted—but I was far too paralysed with surprise even to take a shot at him.

The lion is not possessed of a great amount of stamina, and he is fast only for a few hundred yards. Given a stretch of fairly open ground, a man on a decent pony should easily be able to gallop down a lion within a mile. The zebra, which the lion kills and eats, is another animal with a burst of high speed and little staying power.

In the Ngungu Valley, in Kenya, I once saw a thing which rather surprised me. A lion startled a herd of zebra, which galloped off at top speed. About a quarter of a mile on they were picked up by another lion, which had evidently been lying in wait for them. He was quite fresh and the zebras were tiring, and one of their number was sacrificed to the hunger of his majesty. The way in which the second lion joined in the gallop reminded me of a relay race—although, of course, the poor zebras had no fresh runners to carry in the 'baton.'

* In a Talk from Bournemouth.

The type of lion which inspires most dread, and even respect, in the minds of those who read, but do not hunt, is the man-eater. He is often regarded as an animal of such ferocity and arrogance that he has passed the stage of being content with preying upon the animal world and is determined to subjugate the human race as well. This is not quite the case. With very few exceptions, he has been proved to be an old beast whose speed has diminished with the years and whose fangs are rotting. He no longer finds himself capable of outpacing the buck, and he finds that the easiest, though meanest, way of obtaining a living in his old age is to lurk in the vicinity of camps and villages in the hope of being able to grab a sleeping human.

Few 'Man-Eaters.'

It is a curious fact that the lion does not, in ordinary circumstances, show any preference for human flesh, but rather the reverse. Dozens of men are alive to-day who have actually been in the grip of a lion at some time or other. Once he has struck down his victim, he displays none of the ferocity of the tiger, but is often content to take a chew at the human being's shoulder or arm and then to abandon him. It would often be a merciful thing on the part of the lion to finish his victim—for the prospect of being left maimed and helpless in the middle of the tropical bush is not pleasant.

When Rudyard Kipling said that 'the female of the species is more deadly than the male,' he must have had the lion in his mind. Whereas the male buffalo charges immediately on sight and sniffs in defence of the females of his herd, and knows not the meaning of the word fear, the lion, as a rule, is not as keen and prompt in defence of his lady as she is in his behalf.

This fact was brought home to me with disconcerting vividness some years ago when I was after a lion near Nakuru, in East Africa. One evening, just before sunset, I came across a full-grown black-maned lion and his mate. They were about one hundred yards away on a little bit of rising ground. Now a lioness is practically of no value at all, but a big black-maned lion represents a fine trophy. Not having had a lot of experience, I shot the lion first. The lioness immediately charged me. I remembered having been taught that a lion, who charges at lightning speed, always slows up when within about ten or fifteen yards of its object—presumably in order to focus its victim and to balance itself for the final spring. I held my fire, and at the right moment gave her one in the chest and through the heart. She was killed practically instantly, but so great was her vitality and momentum that she finished her spring on top of me. I have never been much nearer death than on that occasion.

In most parts of Africa the lion is regarded as vermin. No game licence is required by the hunter who kills him. The men who farm the land across which he ranges do their best to exterminate him. He is the enemy of the cattle-breeder, and wins it not for the wonderful facilities he offers for sport, his name would be 'man.'

Because he is a hunter and a meat-eater, is possessed of enormous strength and presents a majestic silhouette, he will, I think, continue for ever to be regarded as 'The King of Beasts.'

IMPORTANT TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Company, Ltd., is Savoy Hill, Strand, London, W.C.2.

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The Children's Corner.

Test Rad's Circle Badges.

NOW and again, somebody writes to ask 'What is the good of a Radio Circle?' or 'What do I get if I belong to a Radio Circle?' And, just as often, we write back to explain that membership of a Radio Circle means belonging to a very large and important body—which we can quite well speak of as the Wireless Family of Great Britain. There are certain privileges and certain duties which go with membership, but there is not time or space to deal with more than one of them here.

One of the great objects of a Radio Circle is to give the members a chance to know one another, and to understand better what those who arrange and broadcast "Children's Hour" programmes are trying to do. That some people value the badge, and that it does 'work,' is shown by a letter that recently came to Savoy Hill. The writer is a young lady who teaches children and who is very much interested in the Children's Hour, both on her own account and on behalf of the children in the school where she works. Regularly she takes the trouble to find out what the children in her classes think about the programmes, and about once a month she writes to the B.B.C. about it.

We value those letters very much—as we do all letters of the same kind—because they tell us very helpfully the opinions of a whole bunch of children, and information of that sort is very useful in planning programmes.

But the lady in question has not stopped there. Just what she has done can best be told by quoting bits from her actual letter. Here they are:—

'It may interest you to know that during my holidays, touring in Cornwall, I came across seventeen different members of London's Radio Circle. In Newquay alone I found nine members. Fortunately in every case I had my badge, and so had an excuse for speaking.

'I found, without exception, that all were ardent listeners who thoroughly appreciated the Children's Hour programmes.

'And when these children, I met some boys or so, who were regular listeners to either the London or Daventry programmes, and, without exception, they were all loud in their praises of the B.B.C. programmes.

'I find my Radio Circle badge invaluable for making friends with other members.'

People who belong to the same school or college or sports club often wear blazers, ties, or badges which only they and other members of the same group have the right to wear, and as a rule they value the privilege very highly. Those who drive motor-cars often carry a badge on the front to show that they are members of one of the great bodies into which motorists are joined, and they find both membership itself and the sign of it very useful in various ways. To belong to the big Wireless Family can (and in many cases does) mean a lot. It can be made to mean a lot more if you—in the language that was spoken ten years ago—will only 'do your bit.'

London and Daventry Notes.

On Thursday of next week we are to have the London Radio Dance Band all to ourselves, so to speak. We hope that the programme which they play will include certain old favourites, as well as newer pieces. On the same day, the Wicked Uncle will 'announce his forthcoming book.' We

didn't know he was producing one, but, on inquiry, we learn that he intends to publish a thrilling record of scientific discovery and wonderful adventure. The Children's Hour is to get the first news of it, as well as extracts from it.

On Wednesday, Mr. C. J. Allen will take Auntie Geraldine to a steel works to see how railway lines—or, at least, the rails for them—are made.

On Thursday, the Children's Hour will have to be shortened to make way for a special 'Trafalgar Day' item later on in the evening programme. It will run from 5.15 to 5.50 on that day. During that period, Mr. Gordon Bryan will play specially-chosen piano solos, and Uncle Leslie—returning



AT THE BRAEMAR GATHERING.

A photograph showing officials of the Aberdeen Station and the Post Office Engineer broadcasting the proceedings of the historic Highland event.

from his holiday—will talk to the 'Zoo Class' about 'The Zoo's Worst Characters.'

On Friday (in addition to songs), there will be a short Radio Circle Talk and another 'William' story.

On Saturday, there will be another simple musical play similar to *The Village Green* and *A Life on the Ocean Wave*. This time, it is *A Bit of Old London*. The Wireless Chorus and the Radio Quartet will provide the music, under the direction of Mr. Stanford Robinson.

It is still possible to obtain copies of the book of 'SHAKESPEARE'S HEROINES' (price 2/4 post free) from the B.B.C., Savoy Hill, London, W.C.2.

Liverpool Station's Civic Week Programmes.

BY far the most important series of transmissions ever given from the Liverpool Station will be those arranged in connection with the celebration of the city's forthcoming Civic Week. We are glad to give advance details of the programmes as they have been arranged for each day.

Saturday, October 13.—A talk by the Lord Mayor, who will give an account of the various activities of the week. This will be followed by examples of light music by two Liverpool composers, Frederick Nicholls and Frederic Humphries, and will be the first broadcast of compositions by local composers in the lighter vein.

Monday, October 15.—Dedication Ceremony of the Liverpool Cathedral Organ, which will, perhaps, constitute the most memorable broadcast of the week. The organist of the Cathedral, Mr. H. Goss Custard, who is to play the instrument, has held that position since the first part of the magnificent instrument was completed. The ceremony, which begins at 3 p.m., will also be broadcast from the London and Daventry stations.

The same evening the Bishop of Liverpool will speak on 'Good Citizenship.' Later a radio drama, entitled 'Liverpool Calling,' which has been specially written for the occasion by the Dramatic Producer, Mr. Edward P. Genn, will be presented. The drama, which introduces several new ideas, will be given by a strong cast, including Mr. Tommy Handley, who will be supported by a hearty chorus and the Station Reserve Orchestra.

Tuesday, October 16.—A further talk dealing with important aspects of the life of the city will be given at 7.40 p.m. by Sir Arnold Rushton, who will speak on 'Our Shipping Industry.'

Wednesday, October 17.—Afternoon listeners will hear a matinee concert relayed from the Crane Hall, when items will be given by a few favourite Liverpool artists.

The outstanding musical event of the week will be an Orchestral Concert the same evening. This will be relayed from the Philharmonic Hall, and will also be broadcast through the Daventry Station. The Station Symphony Orchestra will be conducted by Mr. Joseph Lewis, who has paid a number of visits to Liverpool recently and has gained great popularity as a conductor in the town. The solo artists are Miss Kate Winter (soprano) and

Mr. Walter Widdop (tenor). Miss Winter is, of course, well known to listeners, but this will be her first public performance in Liverpool.

Thursday, October 18.—A talk by Sir Archibald Salvidge on 'The Future Development and Possibilities of Liverpool.'

Friday, October 19.—Mr. A. Alan Paton will speak on the Cotton Industry.

On the same day listeners will also hear an organ recital relayed from the Cathedral, given by Dr. Cunningham. There will also be a play, entitled *The Red Hen*, by Charles McEvoy, and items by Mr. Eddie Reed.

Saturday, October 20.—Mr. H. Goss Custard will give another organ recital from the Cathedral between 3 and 4 p.m., and during the evening Mr. F. J. Marquis will broadcast a talk in which he will review the Civic Week.

'Dick' Sheppard.

A Tribute.

IT WAS with something much more than ordinary interest that listeners everywhere throughout the country, from Land's End to John o' Groats, and even beyond these British Isles, have learnt of the resignation of the Rev. H. R. L. Sheppard, of St. Martin-in-the-Fields, the historic church that stands at the north-east corner of Trafalgar Square.

To the thousands of listeners who for now more than two and a half years have eagerly looked forward to the second Sunday evening in each month, the announcement must have seemed like the breaking of a personal link. They may never have seen his face, but the tones of his voice have become as familiar as if they had been sitting in the church or in his vicarage study, and never has he spoken but they have felt that he has laid a message direct to themselves, the right thing said that needed saying, and said in the right way. His Monday's letter-bag has been sufficient testimony to the help and strength and comfort he has given to multitudes not only in this country, but far beyond our shores.

We have known, of course, that for months past 'Dick' Sheppard has been fighting against ill-health, and yet one has felt more keenly than himself his inability to do all that he would do. The Church authorities and his congregation would have given him unlimited leave of absence if his official connection with St. Martin's might have been kept, but his high sense of duty, his sensitive conscience, has prevented him, as he says in the letter announcing his resignation which appears in this month's issue of 'St. Martin's Review', from holding on to a job which he feels he has not the strength to do as he conceives it ought to be done. This is all part and parcel of his character, and while we hoped this break might not be, while we keenly feel the loss it means to us—and it means much more to him—we could not expect him to act otherwise.

Is it possible to discover the secret of his influence? I think it lies in the fact that he is always his own natural self. There is never any posing, never any seeking to produce an 'effect'.

Those of us who know him best know his humility, his real shrinking from publicity, his awareness of the dangers of popularity. But he has never shrink from doing or saying the unpopular thing, and his words have never been resented because men and women have felt that, although they may not have agreed with him, he has spoken and acted with the utmost sincerity and in that spirit of Christlike sympathy and love which they have not often found elsewhere.

This period of complete rest will, we believe, lead to his complete recovery; for a time, but only for a time, his voice will be silent. For us it will be a time to put into practice what we have learnt from him, and we confidently hope that long before we have finished that task, he will be among us once more with new messages of an applied and practical Christianity.

Meanwhile, he will not forget us, and we shall not forget him. Our thoughts on Sunday will be often with him; we shall often say a prayer for his speedy and complete recovery of health, and perhaps our best prayer will be that which he has many a time said to us, 'God bless you.'

H. W. FOS.

'The Radio Times'—New Style.

A Summary of our Readers' Opinions.

EVER since the appearance of *The Radio Times* in its new style with annotated programmes and in two editions—one for the North and one for the South—we have been overwhelmed with letters of praise and blame from our readers all over the country. We are, of course, glad to note that the vote has gone overwhelmingly in favour of the new form—the plan of annotating the programmes has been singled out for special appreciation.

Roughly speaking, the points upon which most of our critics attack the new style are six in number, and it will not, perhaps, be out of place if we endeavour to deal here and now with these six points, as it is possible that other readers, who

Newcastle Station programmes for detailed treatment in the Southern edition. Many other readers in the North of England write in the same strain.

There is, of course, a real difficulty here, and it is one which is inherent in the plan of publishing *The Radio Times* in two editions. It was, of course, foreseen when the plan was first considered, and to meet the needs of readers in the Southern area who desire to listen to Northern stations, and vice versa, it was decided to give space in each edition for the programmes of both areas, but in each edition one set of programmes is to be set in the smaller type. It will be realized of course, that extra space is required for our new features.

This can best be provided in the present circumstances by using small type for those programmes that are less likely to be of special interest to the majority of readers of either edition. It is our intention, however, that the programmes printed in this way shall be complete in every particular.

The other points of criticism are far less urgent, and generally they may be briefly summarized as: (1) objections to annotations; (2) criticisms of the type in which the programmes are printed, and of the 'lay-out'; (3) objections to photographs of artists in the programme pages; and (4) a preference for the arrangement of the programmes by stations instead of by days.

We feel, however, that the critics who express these views are in such a small minority that their objections are overborne by the flood of appreciation that has come in upon us from other readers upon these very same points.

To all our correspondents alike—to those who send us bouquets and to those who throw us brickbats—we desire to express our best thanks for the trouble they have taken in writing to give us their views. Their letters of criticism—whether destructive or constructive—have been as welcome as they are informative and helpful.



THE FIRST BROADCAST OF 'THE MIKADO.'

An interesting photograph taken during the actual performance of the first night of 'The Mikado' in the new Gilbert and Sullivan season at the Princes Theatre, London, parts of which were broadcast from all stations. The photograph shows the two microphones, just above the footlights, and also the new setting and costumes, designed by Mr. Charles Ricketts.

have not written to us, may share the views of these critics; and so, in dealing with these points we may be able to meet the unspoken criticisms to other quarters.

First of all, by far the largest number of letters we have received complain of the omission of the Daventry programmes on September 22 and October 1. This omission was due to a most unfortunate error in making up the programme pages for those days. These programmes appeared in full in our Northern edition, and we can only express to all Daventry listeners who received our Southern edition our sincere apology for the mistake, which they may be very sure will never occur again.

Another popular ground of complaint was that the programmes of all stations do not appear in both editions in full and in the larger type. This seems to be a very real grievance with our readers who live on the frontier between the North Country and the South. Thus, a Birkenhead listener whose favourite station is Belfast protests against the condensation in small type of the Belfast programmes in the Southern edition, and another reader in York similarly urges the claims of the

POINTS FROM LETTERS—A MIXED BAG.

Let me offer my heartiest congratulations on the new and improved *Radio Times*, an amazing improvement.—WALTER USHER, Solihull.

As a lover of music I offer sincere thanks for your greatly improved *Radio Times*. I am sure it will encourage listening and will make for greater appreciation of the music in the programmes. I think your paper is a great asset to the musical world.—GEORGE A. RAWLINSON, Bournemouth.

You invite criticism on the new form of *The Radio Times*. Here is mine. It is terrible. One cannot find the programme for verbiage.—THOMAS ASPLING, Walsingham, Surrey.

Owing to the hideous pictures in this week's issue it is impossible to concentrate on reading the programmes. These pictures are found on every page, and distract one's attention.—H. R. COOMES, London, S.W.16.

I CONGRATULATE YOU on the improvement effected in the make-up of your paper this week. I feel sure the new style will appeal to all listeners once they grasp its conveniences. The annotations will be very useful to listeners, and will add greatly to the value of the programmes.—F. FISHER (Lt.-Col.), Fleet, Hants.

THE NEW PSYCHOLOGY.

System of Mind-Training Which Puts Fight in Your Thought.

By ANTHONY SOMERS.

Is man a thinking animal? He is supposed to be. His Latin name is *Homo sapiens*. Yet when one observes the senseless way in which so many people behave, one sometimes doubts. It has been said that wars and other evils are due to the "tiger" in Human Nature. But, as Bishop Creighton once observed, you may get rid of the "tiger," but there will still remain the "donkey," a much more intractable animal. On the whole, perhaps he was too Pessimistic. The real trouble is that although Man has been endowed with the power of Thought, he does not use that power sufficiently. And when a thing is insufficiently used it becomes weak instead of strong. Scientists tell us that the average person only uses about 50 per cent. of his brain. What is worse, he doesn't use even that 50 per cent. vigorously enough. There is no vigour in his thinking; there is no fight in his thought. He takes too many of his opinions ready-made, and falls far too easily into the rut of routine.

Don't Be "Just Ordinary."

Pelmanism cures this bad habit. It jerks your mind out of the rut; it levers your thoughts out of their groove. It arouses your brain. It shocks you out of the shadowland of mediocrity, and stimulates you to aspire to a higher level of achievement. It develops that questing, eager, original spirit which will make you "different" from the multitude. If you are just "ordinary" you will never get more than an "ordinary" income, and will live out your life in "ordinary" obscurity. But, as in everyone, there is something better than that in you. There is something new, something original in your brain, if only you will develop it. That is what Professor Spearman meant when he said that everyone was a genius at something. Your mind differs from that of another just as one leaf on a tree differs from another leaf. No two leaves are the same, and no two Personalities are the same.

Personality Developed.

Pelmanism helps you to develop that particular "something," which is your special contribution to the world and to Life. Pelmanism makes you a Person. It develops your Personality. It enables you to stand out from the rack, to attract interest and attention, to make your mark on your surroundings. That is why you should get a free copy of "The Efficient Mind" to-day and read what the New Psychology can do for you.

A Business Man writes: "I have greatly improved my mind and memory. I have no fears now; they have all disappeared. My rather timid disposition has become a resolute determined disposition. My capacity for work is far greater than that of a year ago." (R. 31329.)

A Clerk writes: "I have found the Course full of interest and enjoyment. I regard it as the foundation of a new temple I dream of building, better than anything that has gone before." (R. 30604.)

A Medical Student writes: "Although I am only half way through the Course, I have benefited to this extent: in September I sat for my examination and passed with distinction; before, I have tried four times to pass in this subject but could not get through." (R. 29572.)

A Cashier writes: "I have certainly gained through taking this Course. I have now the position of Wage Clerk and Cashier and I would not have believed I could have attained this position twelve months ago." (R. 27136.)

A Manager writes: "I take this opportunity of telling you how much I have benefited in such a short space of time. I have a broader mind, keener observation, and am always thinking new ideas. You will congratulate me when I tell you that my Directors have granted me permission for two new Departments at my Store. Apart from this my returns are increasing in volume." (J. 30240.)

Banishing Boredom.

"The Efficient Mind" contains particulars of numerous cases of men and women who have doubled their Efficiency, increased their Earning Power, and developed their Personalities as a result of practising Pelmanism. It also shows how Pelmanism is a sure means of banishing—

Depression	Shyness
Moodiness	Timidity
Melancholy	Irritability
Forgetfulness	Fears
Indecision	Lost Nerve
Boredom	Weakness of Will

and of developing in place of these worries and weaknesses such fine and positive qualities as—

Concentration	Organising Power
Observation	Self-Confidence
Initiative	Will-Power
Judgment	Resourcefulness
Business Acumen	Originality
Driving Power	Self-Control
A Reliable Memory	Creative Forces

which will be of the utmost value to you in all the affairs of the world, and will enable you to take up a confident, brave, and happy outlook on life.

Master Your Environment.

It is only by intelligently controlling the power of your Thought that you can shape your own career instead of having it shaped for you by your environment. Pelmanism enables you to control and develop and direct this Power, so that instead of being pushed out of your course by circumstances you can make direct for the goal of your desire. The system is fully explained in a book entitled "The Efficient Mind," and you can have a copy of this book sent to you free of cost on writing for it to-day to the Pelman Institute, 85, Pelman House, Bloomsbury Street, London, W.C.1.

MENTAL GARDENS.

How to Grow the Flowers—Not the Weeds—of the Mind.

Everyone possesses a garden in his mind. Therefore everyone ought to be a gardener. For, as Voltaire remarked, we must cultivate our gardens. Otherwise they will grow weeds instead of flowers and fruit.

Bad habits, harmful tendencies, Forgetfulness, Blackness, Procrastination, Irritability, Depression, Timidity, Nervousness, Fear, Boredom, Lassitude, all these are nothing but mental weeds. Unless you cultivate your mind they are certain to spring up just as weeds always flourish in a neglected garden.

On the other hand, when you cultivate your mind these weaknesses and bad tendencies will disappear. And Pelmanism enables you to cultivate your mind. It makes you an expert mental gardener. It eradicates those mental weeds. It does more. It helps you to rear for and to cultivate your good qualities. In a garden you must tend, cultivate and care for your plants if you want them to grow strongly, to blossom into flowers, or to burgeon into fruit. So it is with your mental garden. Initiative, Concentration, Will-Power, Observation, Memory, Self-Confidence, all these grow in strength and perfection under the scientific persuasion and cultivation of Pelmanism. The seeds are there already. Nature has planted them in your mind. But you have got to look after them. If you neglect them they will never come to anything. Cultivate them and they will grow on, becoming strong and sturdy growths and be your Power and your Pride.

Get a free copy of "The Efficient Mind" and see how easily you can do this. It is a manual of mental cultivation no thinking man or woman should be without.

A Clerk writes: "I am pleased to inform you that I have received a rise in wages, which I put down to an increase in efficiency due to Pelmanism." (J. 30211.)

A Cable Operator writes: "Pelmanism has gone a long way towards curing me of one of my greatest difficulties, viz., lack of Self-Confidence. It has considerably strengthened my powers of Concentration. It has shown me the innumerable advantages of Interest in whatsoever I do. It has taught me how I may know myself so that, armed with this knowledge, I should also know where best to turn to attain success." (R. 32201.)



Write for a copy of this Book TO-DAY

So write to the Pelman Institute, 85, Pelman House, Bloomsbury Street, London, W.C.1, to-day for a free copy of "The Efficient Mind," and see how you can enrol right away for a course of Pelmanism on the most convenient terms.

Readers who can call at the Institute will be cordially welcomed. The Chief Counsellor will be delighted to have a talk with them and no fee will be charged for his advice.

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PROGRAMMES FOR SUNDAY (October 10)

2LO LONDON. 365 M.

3.30 LIGHT ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA: Conducted by JOHN ANNELL

Overture, 'A Midsummer Night's Dream' Mendelssohn
Nocturne, 'At the Summit of St. Bernard' Lohrer

MENDELSSOHN wrote his Overture to *A Midsummer Night's Dream* when he was only seventeen. It gives us the atmosphere of Shakespeare's fairy play to perfection. First there is a call to the fairies, who immediately come tripping in. Later we hear the donkey's bray of Bottom the Weaver, on whose shoulders the tricky Puck clapped an ass's head.

WYNNIE ARJELLO (Soprano)
Mozart's Waltz Song (La Bohème) .. F

3.56 ORCHESTRA

Symphony in G Major .. Mozart

TEN days could hardly be called an unduly long time to take over writing a Symphony. Yet Mozart took no longer over this forthright Symphony, which is one of the most popular, and is generally considered one of the finest and most original of all his orchestral works. One must remember, of course, that in those days (scarcely a hundred and fifty years ago) the Symphony was hardly out of its cradle, and had certainly not assumed the colossal proportions of later days. Also the style of music just at that time was almost as simple and straightforward as it ever has been. Still, it is not everyone who could in ten days compose an orchestral masterpiece consisting (as this does) of four separate Movements, each of a fair length.

Of these four Movements, or separate pieces, the First is quick and bustling and full of restless energy. But one thing noticeable all through this Symphony, is that Mozart has used in it no Drama, nor any of the heavier brass. The Second Movement starts as a beautiful, restful relief after the agitation of the First. The Third Movement is a cheerful, rather conventional Mozart. The Fourth Movement is the sweeping, rushing Finale, whose speed never slackens, though there are moments of tranquillity.

4.20 WINDING RAUER (Solo Piano)

Soaring }
Why? } Schumann
Whims }
Pavane in F Minor Chopin

4.48 ORCHESTRA

Siegfried Idyll Wagner
Spanish Intermezzo Vinen-Lambert
English Dances Cowen

IN the spring of 1869, on the shores of Lake Lucerne, was born Wagner's son, Siegfried, named after the great symbolic hero of the *Ring* dramas. Shortly after, Siegfried's mother was greeted, on her birthday morning, with the *Siegfried Idyll*. A small orchestra had been secretly collected and rehearsed by Richler (then living with, and helping Wagner), who played the Trumpet part, whilst Wagner, sitting on the stairs, conducted. In pure beauty and tenderness, neither Wagner, nor indeed any other composer, has ever surpassed this piece. All who are familiar with Wagner's great Trilogy, *The Ring of the Nibelungs* will recognize many tunes from various parts of the work, mostly connected with Siegfried and Brünnhilde. The melody which chiefly dominates the Idyll (it permeates the Strings in the first section) is the chief melody in the great love duet.

The only tune used which does not occur in the *Ring* Trilogy is an old German Cradle Song.

WYNNIE ARJELLO

The Drowsy Road Halford White
April is a Lady Mendelssohn-Phillips

ORCHESTRA

Ballet Suite, 'Victoria and Morris England' Sullivan

5.38-6.0 Sir JOHN MARTIN HARVEY and NINA DE SILVA

Three Scenes from their Repertoire.

1. A Scene between Vjola and Count Skarlatino from Charles Hansen's Dramatization of Marion Crawford's Novel, 'A Cigarette Maker's Romance'

Vjola NINA DE SILVA
Count Skarlatino JOHN MARTIN HARVEY

2. The Story of 'Rat Renshy' as told by him in Act II of 'The Breed of the Treshams' by Evelyn Greenleaf Sutcliffe and Beulah Marie Dix

Lieut. Renshy JOHN MARTIN HARVEY
Francis Tresham LEONARD DANIELS

3. The Scene between Lady Anne and Richard III. from Shakespeare's 'Tragedy, 'Richard III.'

King Richard III JOHN MARTIN HARVEY
Lady Anne NINA DE SILVA

A Gentleman LEONARD DANIELS



PHOTO BY G. P.

Professor L. P. JACKS,

who gives the address in the Studio Service from London to-day at 8.15.

SIR JOHN MARTIN HARVEY, the famous actor-manager, has had as distinguished a career as any figure of the contemporary stage. He was with Irving's company for fourteen years, and since then has appeared in London and the provinces, Canada, and the United States, in a great variety of leading parts. Some of his most famous productions have been *The Only Way*, *The Burgomaster of Shlemonda*, and *The Corsican Brothers*. He was knighted in 1921. Miss N. de Silva (Lady Harvey) was herself formerly in the Lyceum company under Sir Henry Irving, and since her marriage has played many leading roles in her husband's company, including Ophelia to his Hamlet, and Mimi in *The Only Way*. Of the pieces which have been drawn upon for this programme, *A Cigarette Maker's Romance* was produced by Sir John Martin Harvey at the Court Theatre in 1901, and he gave a command performance before King Edward at Sandringham in 1902. *The Breed of the Treshams* he first produced in 1903, and it soon became one of the most popular items in his repertoire. *King Richard III.*, which was published anonymously in 1907, is a magnificent melodrama providing a really 'fat' part in that of the King. Sir John Martin Harvey first played this part at the Lyceum in 1910, a performance that he has repeated many times since.

8.0 ST. MARTIN-IN-THE-FIELDS

The Brits

8.15 RELIGIOUS SERVICE

Address by Prof. L. P. JACKS, Principal of Manchester College, Oxford

PROFESSOR L. P. JACKS is Principal and Professor of Philosophy at Manchester College, Oxford, and Editor of the *Hilbert Journal*. In addition to having a distinguished record as a philosopher and as a preacher, he is the author of some remarkable books in which metaphysics and fiction have been combined in a manner that makes them both exciting and stimulating. They include 'Mad Shepherds,' 'Among the Idolaters,' 'All Men Are Ghosts,' 'The Legends of Smokeover,' and its sequel, 'Heroes of Smokeover.' His son, Mr. M. L. Jacks, has been Headmaster of Mill Hill School since 1922.

8.55 The Week's Good Cause: The Winter Distress League. Appeal by Mrs. Ethel M. Wood, Chairman of the Finance Committee of the League.

THE aim of the Winter Distress League is to create employment, to substitute work for idleness, and to restore the nation's greatest asset—*independence*—by giving men a chance to earn. It does this in several different ways; by the Hospital Employment Scheme, by which the labour of unemployed men is used for urgent work that could not otherwise be carried out for lack of funds—in which cases Trade Union rules are paid to the men employed; by care of the children of the unemployed, by a mending service for women, and by the provision of clothing to those who are in danger of being prevented by their ragged appearance from even applying for work with any hope of success. In all these ways it is helping the deserving unemployed—amongst whom ex-service men and their families are always given preference—not merely to keep going, but to get on their feet again, and in many cases it is able to install them in permanent jobs.

Contributions may be sent to the Winter Distress League, 23, Bedford Row, W.C.1.

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN, Local Announcements

9.15 ALBERT SANDLER and the GRAND HOTEL ORCHESTRA, relayed from the Grand Hotel, Eastbourne.

Selection of Famous Songs by London Ronald Bennett, No. 2. Thelma

CARMEN HILL (Soprano)

Knowest Thou the Land? (Mignon) Thomas

ALBERT SANDLER (Solo Violin)

Hejse Kati Halsey

CARMEN HILL

Chanson Hindoue Rimsky-Korsakov

Walt Guy d'Hardy

ORCHESTRA

Grande Fantaisie, 'Cavalleria Rusticana' Mascagni

CARMEN HILL and ORCHESTRA

Abide With Me Loida

10.30-10.35 EPISODE

5XX DAVENTRY. 1,600 M.

10.30 S.D. TIME SIGNAL, WEATHER FORECAST

3.30 LIGHT ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA: WYNNIE ARJELLO; WISFRID BAUER

5.30 Sir JOHN MARTIN HARVEY and NINA DE SILVA. S.B. from London

8.0 S.B. from London

10.10 Shipping Forecast.

10.12 S.B. from London.

10.35-11.5 THE SILENT FELLOWSHIP. S.B. from Cardiff

PROGRAMMES FOR SUNDAY (October 10)

5IT BIRMINGHAM. 479 M.

3.30 SYMPHONY CONCERT

THE STATION ORCHESTRA: Conductor, JAMES LEIGH

Overture, 'The Force of Destiny' Verdi

THIS, one of the most extraordinary of Operas, in which all the chief characters are killed off, was commissioned for the Imperial Theatre at St. Petersburg, and produced in 1862.

MARGARET ANSTON (Solo Pianoforte) and ORCHESTRA

Second Concerto in G Minor, Op. 22 Saint-Saëns

SAINT-SAËNS died four years ago, at the age of eighty-seven. He first appeared in public at the age of five (as Pianist in a Beethoven Violin and Piano Sonata), so he had been active as a performer for about eighty-two years—probably a record.

At ten he gave a recital of his own, including compositions of Bach, Handel, Mozart, and Beethoven. Somebody present reproached his mother: 'If he plays Beethoven at his early age, what music will he play when he is twenty?' 'His own,' was the reply.

As a matter of fact, his age was still three years short of twenty when he won his first real success as a Composer. His First Symphony was performed at one of the concerts of the St. Cecilia Society, and the Conductor, Leglère, fearing that the Composer's youth would prejudice the committee against him, had to pretend that the score was one that had been sent to him anonymously from Germany.

For nearly twenty years (1838-1871) Saint-Saëns was Organist of the Madeleine in Paris, and he wrote some very good musical criticism, but his fame is that of a very productive composer. Such works as the Opera *Samson and Delilah* and the Piano Concerto now played have made him very popular.

Concerning this Concerto it is said that Rubinstein the great Pianist, suggested that Saint-Saëns and he should together appear in a concert as Soloist and Conductor respectively. There were three weeks before the event was due, and the Composer promised to write a new Concerto for the occasion. He did it easily, with several days to spare, and, as ever, played his work brilliantly.

This Concerto is in three distinct Movements. The First Movement, beginning with a slowish Introduction, goes on to the discussion of themes in firm impassioned and calm.

The Second Movement, *Quick and playful*, is a dainty piece of work. The opening (plucked Strings, to an undercurrent of drum rhythm) is a charming way of launching a Movement. In a moment the Piano sets its capricious dance going, and we know we are in for a jolly time.

The Third Movement (the *Finale*) is also a very lively piece, in the style of the excitable Tarantella dance.

OWEN BRYNOWYS (Baritone)

Song of the Stars *Thurley*

Song of Innocence *Walford Davies*

When Children Play *Walford Davies*

Love Went A-riding *Walford Davies*

ORCHESTRA

Symphony, No. 35, in D (The Haffner) *Mozart*

OWEN BRYNOWYS

Faith, Hope and Charity *Walford Davies*

Lead, Kindly Light *Walford Davies*

Alleluia *Walford Davies*

ORCHESTRA

Suite, 'Four Irish Sketches' G. O'Connor Morris

Introduction and Song to the Irish Hills; The

Dance of Eily; Lament on the Death of an Irish

Chieftain; Reel.

(Conducted by the Composer)

MR. O'CONNOR MORRIS, born in Switzer-

land, in 1880, of Irish parents, is a musician who is well known in more than one capacity. He has made a name for himself as Solo Pianist, Accompanist, Conductor to the Carl Rosa

Company, and Composer.

He has written several works having an Irish background, one of the most recent being this set of *Four Sketches*, the titles of which are: *Introduction and Song to the Irish Hills*, *The Dance of Eily*, *Lament on the Death of an Irish Chieftain*, and *Reel*.

5.30 6.0 S.B. from London.

6.0 RELIGIOUS SERVICE

Conducted by the Rev. J. ANDERSON (of West Bournemouth Primitive Methodist Church). Relayed from the Ebenezer Church

8.55 The Week's Good Cause: The Winter Distress League S.B. from London

9.0 WAYSIDE FORECAST. NEWS: Local News

9.15-10.35 S.B. from London



'STARVING'

This pathetic group by the French sculptor, Roger Meeke, stands in the Luxembourg, Paris. It vividly expresses the misery that the Winter Distress League tries to ameliorate. (The Week's Good Cause, 8.55.)

6BM BOURNEMOUTH. 386 M.

3.30 SYMPHONY CONCERT.

THE STATION SYMPHONY ORCHESTRA, conducted by Capt. W. A. FRATHERSTONE

Overture, 'Athalie' *Mendelssohn*

THE *Athalie* in question is the tragedy of

Racine. Mendelssohn wrote music for a per-

formance of it in Berlin over eighty years ago.

One piece from it, *The War March of the Priests*,

is well known.

3.40 ERIC GREENE (Tenor), with ORCHESTRA

Summer, I Depart (Swan and Skylark)

Reverie, 'Lo, Here My Love' *Grieg*

Air, 'Love in Her Eyes' *Händel*

3.50 MARY BENNETT (Soprano) with ORCHESTRA

Variations on 'The Carnival of Venice' Beethoven

The Willow Song *Charles Taylor*

4.0 MARY LEWIS (Harp)

Pallade *Handel*

4.10 ERIC GREENE and MARY BENNETT

Dance

A Night in Venice *Lucchini*

Finale, Act I, 'La Bohème' (with Orchestra)

Finale

4.20 ORCHESTRA
Symphony in D Major *Mozart*

WHEN Mozart was in the service of the Illustrious Archbishop of Salzburg, he found a good deal of pleasure in the friendship of the Haffner family.

For the wedding of one daughter of Herr Haffner he composed (when he was only eighteen) some short pieces which form the *Serenade* known, by his friends name. Eight years later, for the marriage of another daughter of the same family, he wrote the *Haffner* Symphony. The title affords a useful means of distinguishing this Symphony from the baker's dozen of his other Symphonies in the same key of D.

The *Haffner* has the usual four Movements.

I. *Quick, Spirited*. The First Main Tune strikes off immediately with bold exuberant jumps. It is soon followed by a Second Tune, but side by side with this appears the First Tune again. The Second Tune is really only a running accompaniment, on Bass Strings and Bassoon, to the First; that opening motive, indeed, dominates the Movement, being rarely absent for long.

In the last few bars there is a dash down the scale from one note to the octave below; that Mozart used as a leading theme in the last of his Symphonies, the *Jupiter*.

II. Here is the greatest contrast to the bustling ardour of the First Movement.

This slow Movement is all gentle grace and charm. Only Oboes, Bassoons, and Horns, with Strings are used.

First Violins have the First Main Tune.

The Second Main Tune daintily trips from Second Violins and Violas (while the First Violins repeat one note, aloft).

This matter is 'recapitulated' after a very short interlude.

III. For the Minuet the Trumpets and Drums are added to the instruments that played the Second Movement.

All the instruments play in the first part. In the middle portion (or Trio) the Oboes and Bassoons have the melody, in duet—a delightful change of colour and weight of tone.

The first part repeated ends the Movement.

IV. This is a sprightly affair, a Rondo that runs on vivacé. Three Chief Themes appear.

The First Main Tune is heard, softly, from the Strings. So is the Second Tune (Bassoon, strengthening the Bass this time).

The Third Tune is in a minor key. Its distinguishing mark is the group of three rising notes in the bass, with one scale-note dotted between each.

On these blended ideas the Movement is constructed.

4.50 MARY BENNETT, with Violin Obligato and Orchestra

I Will Love Him (The Shepherd King) Mozart

Nymphs and Fauns (with Piano) *Debussy*

THE *Shepherd King* (H. B. Paster) is a short

'Music Drama' (Mozart's own title) in Two Acts. It is an early work, written, when Mozart was Director of Music to the Archbishop of Salzburg, for the celebrations which were arranged when the Archduke Maximilian (the younger brother of Marie Antoinette) paid the Archbishop a visit.

This Air is one of the few extracts from the Opera that we hear nowadays. The words run thus:

'I will love her, constant ever,

As a husband, as a lover.

For her beats my heart alone.

In so dear, so sweet a treasure

Joy I'll find, joy without measure,

Peace shall claim me for her own.'

The music is quiet and expressive, and the orchestration is very interesting, Mozart having used, among other instruments, two Cors Anglais and a Solo Violin.

5.0 MARY LEWIS and ORCHESTRA

Concertstück for Harp and Orchestra, Op. 30

Unlabeled Piece

5.15 ERIC GREENE

O Let No Star Compare With Thee

The Sea Gipsy *Michael*

A Blackbird Flings *Michael*

A Summer Day *Michael*

PROGRAMMES FOR MONDAY (October 11)

5IT BIRMINGHAM. 479 M.

- 3.45 The Station Wind Gun
4.45 F.B.H.S. Topical Horticultural Hints 'Bulb Growing in the Open' Down Cleaver (Contra to)
5.15 For the Children
6.0 relayed from the Drill Hall, Thorne Street
6.40 Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade. Rev. T. J. Bayan (Chaplain, 75th Birmingham Company, B.L.B.)
7.0 S.B. from London

8.0 CHAMBER MUSIC

The First Movement of the Quintet by Thomas Jones (Violin); Arthur Kennedy (Viola); Leonard Dennis (Violoncello); Michael Millman (Pianoforte). First Pianoforte Quartet in G Minor by Mozart. Viennese Andante, Rondo.

The Quintet is in the key of G Major. It consists of three separate Movements, as follows:

The First Main Tune is heard at once. A very large part of the Movement is made out of the other downright opening phrase for all the instruments. Here it is backed by a flow of the phrase on the Piano, then both phrases are repeated. Great play is made with the opening phrase, especially with its first two long

and little tunes crop up, and Mozart ends to make use of them.

Piano starts the Second Main Tune—a graceful set one in music. A sort of answer to it is played by the Strings, as their contribution to the second idea. The Piano repeats this String in the Violin imitation.

Space prohibits a detailed description of the rest of this Movement, most of which explains

It is a lovely piece. This Movement consists mostly of expressive, rather serious melodies, and a little of rapid, decorative scale passages.

The Piano, at the opening, has the First Main Tune.

The Second Tune is soon heard after a short Piano alone. The Violin takes over. The other Strings harmonising, and the Piano adds an answering melody.

III. Quick. The Finale is a gay Rondo, in which the chief Tune comes round several times. The Main Tune of this Rondo is a long one, but quite clear. First of all the Piano alone plays a sentence. This is repeated by Piano and Strings. Next comes another sentence for Piano alone, and this is repeated by Strings alone. The Piano comes in again at the end, and all the instruments round the whole Tune off. Several other equally care-free melodies are used. Our enjoyment of the Movement largely lies in the fact that while all are different and distinctive, they are unified and well blended. In other words, we have here one of the fundamentals of all good art—Variety in Unity.

DALE SMITH, Baritone

Songs from 'The Fair Maid of the Mill' Schubert. A Rousing: Whither, The Question, Serenade: I am not sure.

SCHUBERT'S wonderful gift of melody found its most natural expression in his songs, of which he wrote over six hundred. He seemed to lay hold, with clear purpose, of the various types of emotion and thought in the poems he set, and to choose for each the perfectly appropriate musical expression.

The Fair Maid of the Mill is a set of twenty-five poems by Wm. Müller, of which Schubert set a few.

In A Rousing we have the gay free song of the miller's man, who wants to go off and see the world. The mill wheels don't stand still, save

and the water about the mill.

So will he be. Whither? is the question he puts to the brook below him as he takes his way. You will find your way to him some day and I'll find work for him for the time somewhere. The Question, of course, is a question of the youth when a maiden loves him. The answer is not tell him. Make the brook say. O tell me, she does love me? But the brook

In the Serenade the youth, leaning in the balcony window, sings a strain of greeting about her all the time of the

Impatience. All Nature must bear the burden to the beloved. There is my heart and should be there for ever. But impatience waits for its reward: her given word.



Mr. REGINALD WHITEHEAD.

photographed whilst singing to the microphone. He appears in the Darenty programme at 8 o'clock this evening.

unspoken thought her heart will feel a heart's devotion.

QUARTET

First Two Movements from Pianoforte Quartet in C Major No. 1 by Beethoven. Allegro Molto Moderato, Scherzo.

DALE SMITH

Agitation ... Musical Herbert

The City Choir ... Herbert W. Lewis

My Little Pretty One ... First Performance

My Little Pretty One ... Ian Morrison

A Laysan ...

Yorric ... arr. Peter Warlock

Q. A. 11.1

Last Two Movements from Pianoforte Quartet in C Major No. 1

9.30 11.0 S.B. from London

6BM BOURNEMOUTH. 386 M.

3.45 M. P. N. MACKAY SHAW, M.A., 'By the Wayside in Tuscany'

4.0 THE TOWN MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Sons' Restaurant, The Square. March, 'Martial Moments' ... arr. Winter

5X Ask Her Will + O

S. The 'Don Chou' Norton
I. 'The Don Chou' Messenger
F. 'The Don Chou' The Morning Post
C. 'The Don Chou' Life & Home
P. 'The Don Chou' Fox and Pen
S. 'The Don Chou' In a Lover's Garden Kestrel

5.15 For the Children

6.0 Musical Interlude

6.40 The Begonia Hall in Amsterdam at Radio

7.0 S.B. from London

8.0 MILITARY BAND NIGHT

CALENDON BAND, Conducted by TOM MORRIS. March, 'The Don Chou' ... T. 11.1

8.20 E. MARY DYKES (Rush Harrison)

S. 'The Don Chou' (Freebooter Songs) ... W. Wallace
P. 'The Don Chou' ... H. Fisher

8.30 BAND

Cornet Solo, 'My First Love' ... H. Harrison
Saxophone Solo, 'The Don Chou' ... Mackenzie
Piano Solo, 'The Don Chou' ... H. Harrison

8.45 E. MARY DYKES

The Don Chou Song (Australian Bush Song) ... Jones

8.50 BAND

An Echo Symphony ... H. Fisher
Specially composed for the Crystal Palace

Saxophone Solo, 'Le Reve d'Amour' ... M. H. H.

PERCY FLETCHER, well known for many years as Conductor at His Majesty's Theatre, is largely a self-taught musician. He is best known perhaps for his instrumental music to theatrical plays, such as *Caro*, produced at His Majesty's.

He has written four Orchestral Suites and a good many popular Choral pieces, besides some Pianoforte and Chamber Music.

He is one of the few composers of to-day who have written large-scale works for the Brass Band. His *Symphony* was composed as the first piece for the chief competition at the annual Brass Band Festival at the Crystal Palace, held a few weeks ago.

9.10 EDWARD DYKES

Devotion of the Maiden ... M. Cooke Day

9.15 BAND

Selection, Resurrection of St. Andrew ... Rimmer
The Wedding of the Rose ... J. H. H.

9.30 11.0 S.B. from London

5WA CARDIFF 353 M.

12.30 1.30 LUNCH TIME MUSIC from the Carlton

3.15 HARRADAST TO S. ... Dr. ...
The Romans in Britain

3.40 AFTERNOON CONCERT

STATION ORCHESTRA ... W. ...
Overlure, 'The Merry-makers' ... Couler

DEATH'S REED (Vocalist)

Love's a Merchant ... Molly Owen
Nocturnal and Pica ... Frederick Loh
The Little Waves of Brittany ... Graham Peel

ORCHESTRA

Selection, 'La Joive' ... Henry Gens

(October 11)

PROGRAMMES FOR TUESDAY (October 12)

2LO LONDON. 365 M

10 20

Organ Recital
selected from St. Luke's

Fantasia and Fugue in C Minor ... Bach
Hallelujah Chorus ... Mendelssohn
Pavane No. 3 ... Debussy

11 15 ...
A. V. O. M.A.

12 15 ...
The Music of ...

13 15 ...

14 15 ...

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First Central News Bulletin

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ALTHOUGH Beethoven seems to have always done his level best to offend his aristocratic friends, and the great composer of the 19th century was not averse to the nobility, and some of them showed their good qualities and good judgment in refusing to be persuaded by his friends.

One of his earliest friends and supporters was Count Waldstein, who, being born in 1765, was just 11 years Beethoven's senior. Count Waldstein and Beethoven first met when Beethoven was 17, a lad working for a lawyer and living in the poor house of his drunken father. Waldstein (who would be about twenty-five) helped young Beethoven in various ways, getting him a piano, and letting him have money nearer the gates of allowance. It was in Waldstein's house that Beethoven and his friends used to meet.

A year later Beethoven wrote twelve variations

10 40 ...
LAST SECOND GENERAL NEWS BULLETIN
Announcements

10 16 RALPH VAUGHAN WILLIAMS

from his songs

11 15 ...



Dr. VAUGHAN WILLIAMS
the eminent composer, whose birthday is being celebrated by a programme of his songs to-night [London 12.15]

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51T BIRMINGHAM 479 M.

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6 30 ...

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7 40 ...

8 0 ...

PER SEASON ORCHESTRA, Conductor Joseph ...

A Favourite Overture, 'Hansel and Gretel' ...

THIS Overture was actually written for a ...

for the play of *Romantic* ...

It is a work with an Introduction in a bold style, ...

after which comes the First Main Theme in the ...

of fresh-air ... The Theme is a little enlarged ...

and the Second Main Theme comes as the ...

most perfect contrast. It is given out by Clarinet ...

and Bassoon, an octave apart, with the Bass ...

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A WIRELESS NEWSPAPER FOR ALL!

The oldest-established radio journal, in greatly improved form, to be reduced in price.

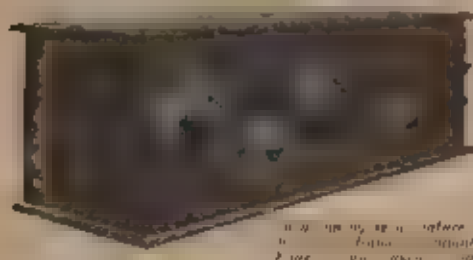
W have taken this page in "The Wireless World" its policy and its future plans. Because we state our purpose frankly the first time, please do not treat it as just another advertisement.

It is far more than that! It is a genuine endeavour to show how we are helping the amateur to get better results, and, consequently, greater pleasure from his set; and it is written after nearly two years of arduous investigation and hard work on the part of a capable and experienced staff.

Until about two years ago, when "The Wireless World" came under the present control, the journal dealt almost entirely with the technical aspects of wireless communication. It may be mentioned, enjoyed a very high reputation for its sound views and dependable articles.

The Need for an All-round Paper.

It was then apparent, however, that the advent of broadcasting had entirely changed the position,



and what was required by amateurs was an all-round newspaper, dealing with all the varied aspects of wireless, and giving news and comment on current radio affairs, as well as practical guidance on the technical and constructional advice of the day.

When it is considered that readers may vary in interests between the beginner with a crystal set and the "long distance" listener with very elaborate equipment, it will be apparent that the production of the ideal paper, that would appeal equally to all, was no easy task.

There is little doubt, however, that in "The Wireless World," as it appears to-day, the problem has been brought as near to solution as is humanly possible. In each weekly issue there is "something for everybody," and, if the journal is read regularly, each individual wireless user, whatever his set, or whatever his experience, will find that his interests are fully covered.

Weekly Features.

The regular features embrace an interesting and "newsy" survey of current wireless affairs,

of new apparatus, instructive formulae and practical hints and hints on construction, transmission of notes and messages, and club news.

On the constructional side, the journal has won the gratitude of thousands who find the instructions are always thoroughly reliable upon to give satisfactory results.

A strong organisation has been steadily built up, and every facility provided for experimental and constructional work to enable the best service to be rendered to readers.

A Typical "Wireless World" Set

On this page are two typical sets. The first is a "Long Range" Receiver, which is to be described in a constructional article in the issue of October 13th.

The "Long Range" Loudspeaker Set is designed essentially to give the best possible quality of reproduction with easy manipulation. It makes use of four valves and embodies the new form of high-frequency coupling developed in "The Wireless World" Laboratory. Unlike many other sets using H.F. amplification, provision has been made to tune to the wavelength of Daventry, such stations as Rome, Frankfurt, Barcelona, Dublin, Madrid and Brussels, can be tuned in on the loud-speaker, while the American stations at East Pittsburgh (KDKA), Springfield, Mass. (WBZ) and Detroit (WWJ) have been received.

The set includes the best of all in a cabinet, is of comparatively simple and it also is a standard for the coming season. Provision is made for using telephone as well as loud-speaker and the volume strength is regulated by a variable condenser.

The Information Department of "The Wireless World" represents another branch of the journal's



activity that has been organised to cope with present-day wireless conditions. This department conducts a free service of replies to readers' queries, and is always at the service of those who want information or help that may not be obtained from the paper itself at the time it is needed.

A Reduction in Price.

And now for something in the nature of a surprise. Although the improvements that have already been made, and the extension of the different departments of "The Wireless World" have involved large expenditure, it has now been decided to make a reduction in the price of the paper. Commencing this week (Oct. 6th issue) the price of "The Wireless World" will be reduced to Three pence.

While bringing down the price of the journal, it is our firm intention to maintain the high quality which is now so widely appreciated, and also to introduce still further improvements as opportunity offers.

There is, we know, a widespread demand for a dependable and all-embracing wireless newspaper, and, at the reduced price of 3d., "The Wireless World" will bring the ideal paper within reach of all.

Remember, the journal is published in the interests of all wireless users. The organisation is at your service. Suggestions are welcomed, for the closer the link between readers and paper, the more accurately can the needs of amateur constructors and listeners be gauged and satisfied.

The first 3d. issue of "The Wireless World" is now on sale—Hiffe & Sons Ltd., Proprietors of "The Wireless World," Dorset House, Tudor St.

IMPORTANT ANNOUNCEMENT.

Commencing with the issue dated OCTOBER 6th, the price of

The Wireless World
AND RADIO REVIEW
is reduced to 3d.

The present high quality of the journal will be fully maintained.

Reduced Subscription Rates for Gt. Britain
Twelve Months, 17/4. Six Months, 8/8,
and Three Months, 4/4, post free.

"The Wireless World" is obtainable of all newsagents, bookshops, or direct from the publishers, HIFFE & SONS LTD., Dorset House, Tudor Street, London E.C.4.

PROGRAMMES FOR WEDNESDAY (October 13)

511 **10.45** **479 M.**

3.45 THE STATION PIAN
relayed from the B. M. H.
by Post Wireless Extension

4.45 AFTERNOON
and some Music

5.15 FOR THE

6.0 LOZELLE PICTURE
Victor PAGE SUMMER
+ K. G. "My Love"
+ "Send of Love"
+ "The Power"
+ "The Power"

6.59 S.B. from London

10.15 11.0 VARIETY

JANET JOYN
at the Piano

at the Piano

at the Piano

in selections from Their Repertoire

in selections from Their Repertoire

in selections from Their Repertoire

in selections from Their Repertoire

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PROGRAMMES FOR THURSDAY (October 14)

9.10 **SILVIA SIBEL**, **MARGARET COCHRAN**, and
 Fox-trot, "A Chorus"..... *De Capris*
 Fox-trot, "Doretta"..... *Laurel*
 Waltz, "Reginella"..... *Tolson*
 Waler, "Mood".....

9.30 *S.B. from London*

10.15 **DANCE MUSIC**.....
 DANCE BAND

11.0-12.0 **THE SAVOY BAND**.....

5WA **CARDIFF.** **353 M.**

12.30-1.30 **MUSIC** from the **Carl**
Restaurant

3.0 **AN AFTERNOON CONCERT**

THE..... **Conductor, WALTER**
THE.....

Descriptive Piece..... **Of the Music**
Suite Japanese..... **Korak Yamada**
Saraband..... **Of the Blue-bell** **O. O. (Ten)**
Chorus..... **Kappore (Pensant Dancer)**

FRANK JONES (Tenor)

My Papa's Waltz..... **Mr. All**

A Dream from Martin

A Spring of Maroon

MARTHA is the story of a love-fish
 in Queen Anne's day. One of our Maids
 of Honour, Lady Harriet Durland, with a friend
 goes off on an adventure. At a dancing fair under
 the names of Martha and Julia they contract
 with two fortune-tellers, Lionel and Phyllis, to be
 servant girls. They soon live of their date and
 escape from the farmhouse. Lionel who, of
 course, has fallen in love with Martha
 has sad song when he finds the two have gone.

Conductor..... **Conductor, WALTER**
Suite..... **Conductor, WALTER**

The..... **Symphony with a Slow In-**
tro..... **Conductor, WALTER**
Introduction..... **Conductor, WALTER**

The Introduction to this work certainly does
 lead us to expect the macabre, scrumping Move-
 ment that follows. We enjoy that creak of the
 hinges, now up the stairs, now down, hear the
 scurry of children at play. His Second Theme
 can easily be detected because it comes quietly,
 after a general rally, and is very like the first.
 It begins with a two bar phrase (on the first
 Violins, the other Strings punctuating with a
 chord).

When in due course the two Themes return, the
 composer quickly puts aside the first, in order
 to play with his favourite, the Second, a little
 more. Then he gives us a taste of No. 1 to wind
 up with.

II.—In the opening of the Slow Movement we
 hear at once the clue to the title of the Sym-
 phony—the joggling 'tick-tock' of the wag-by-the-wall
 clock. Muffled Strings and Bassoons give us
 out frequently, while the First Violins sing their
 quivering tune. The Movement consists of a general
 exposition of this, with a minor-key episode,
 a heavier style, in the middle.

III.—The Minuet is one of those robust cheery
 dances that Haydn threw off so well.
 It consists of first the Minuet proper (in three
 parts), then the Trio, opening with a distant
 bagpipe effect on the Strings, and a flute melody
 against it, and after that the regular return of
 the Minuet.

With its effective contrasts of power (the soft
 notes to the first loud phrase is a charming
 example) its dainty interplay between Strings and
 Woodwind as in the second section of the Minuet
 proper, and its general air of content and
 being, it is a capital foil to the last Movement.

IV.—This, though it keeps up the general
 vivacity of the Symphony, is rather more solid
 in style. It is a dissertation on the text which is
 given out in harmony by all the Strings at the
 start. This crops up, with varied matter inter-
 vening, several times, until it is finally used as

at on for a fugue (First Violins start on
 with seconds, then third and fourth across
 the field).

But extremely lively chase the
 all in grass hose with by the first
 In general range brings us to the
 with a great deal of labour.

Mighty..... **Conductor, WALTER**
In the..... **Conductor, WALTER**

Chorus of Flower Maids..... **Conductor, WALTER**
Suite..... **Conductor, WALTER**

Elegy..... **Conductor, WALTER**
Even..... **Conductor, WALTER**

March..... **Conductor, WALTER**
Triumph of Right..... **Conductor, WALTER**

Mr. C. M. Harvey..... **Conductor, WALTER**
Present..... **Conductor, WALTER**



Sir DAN GODFREY

is to conduct the Symphony Orchestra in the
 Winter Garden Programme from Bournemouth
 at 3.30 this afternoon.

5.0 **Pianoforte Recital**

5.15 **THE CHORUS**

6.0 **'Vulpok**..... **The Cruelty One,' a short story by**
Mr. L. A. K. LUT

6.15 *S.B. from London*

7.40 **ROY CHARLES PORTER**, Vice of Chancery
 with **Wick St. Lawrence**, "How They Look at
 the World"..... **The Prigmatist**

8.0 **THE VALVE SET CONCERT PARTY**

LILIAN LEWIS, **GRACE HOWELL**, **LILIAN MILLER**,
FRANK FRANCIS, **FRANK EVANS**, **HELMUTH S. BEE**
SILVIA VANCE

THE COMPANY..... **Conductor, WALTER**
Opening Chorus..... **Conductor, WALTER**

Concerted..... **Conductor, WALTER**
'This Year, Next Year'..... **Conductor, WALTER**

GRACE HOWELL and **LILIAN LEWIS**
Duet..... **Conductor, WALTER**

SILVIA VANCE..... **Conductor, WALTER**
Song..... **Conductor, WALTER**

LILIAN LEWIS, **GRACE HOWELL**, **FRANK EVANS**
 and **FRANK FRANCIS**

Quartet..... **Conductor, WALTER**
'Mystery of Night'..... **Conductor, WALTER**

LILIAN LEWIS and **SILVIA VANCE**
Duet..... **Conductor, WALTER**

FRANK FRANCIS..... **Conductor, WALTER**
Song..... **Conductor, WALTER**

THE COMPANY

Conductor..... **Conductor, WALTER**

Concerted..... **Conductor, WALTER**
'This Year, Next Year'..... **Conductor, WALTER**

GRACE HOWELL and **LILIAN LEWIS**
Duet..... **Conductor, WALTER**

SILVIA VANCE..... **Conductor, WALTER**
Song..... **Conductor, WALTER**

LILIAN LEWIS, **GRACE HOWELL**, **FRANK EVANS**
 and **FRANK FRANCIS**

Quartet..... **Conductor, WALTER**
'Mystery of Night'..... **Conductor, WALTER**

LILIAN LEWIS and **SILVIA VANCE**
Duet..... **Conductor, WALTER**

FRANK FRANCIS..... **Conductor, WALTER**
Song..... **Conductor, WALTER**

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PROGRAMMES FOR FRIDAY (October 15)

2LO LONDON. 365 M.

10.20 TIME SIGNAL, GREENWICH

3.20 French

3.45 **THE PEOPLE'S CONCERT SOCIETY** in co-operation with the B.B.C. Third Concert

JOSEPH SLATER (Flute)
and the Flute

The programme for this concert is as follows:
HAYDN (1732-1809)



'MARGUERITE'

Miss Mignon Nevada as Marguerite, the part that she will sing in the B.B.C. production of 'Faust' to-night.

FINALE (very quick) from Flute Sonata
Song, 'My Mother Bids Me Bind My Hair'
Aria, 'With Joy the Impatient Husbandmen
From Spring, the first part of The Seasons'
Piano Sonata, No. 7, in three short movements.
Quick, but not too much so.

Duet from The Creation, 'Gentle Concert'
The second part of the programme will include a miscellaneous item, the title of which will be announced at the time.

4.45 **SHORT STORY** by **ALFRED DOUGLAS** (Pindaric)

5.15 **THE CHILDREN'S HOUR**
Songs by **CHRISTINE BYWATER**
The Magic Circle

6.0 **ORCHESTRAL MUSIC**—**FRANK WHITFIELD'S**
The first of the series of Works for Orchestra

7.0 **TIME SIGNAL**, **BIG BEN**, **WEATHER FORECAST**, **FIRST GENERAL NEWS**, **BULLETIN**

7.10 **Mr. Percy Scholes**, the B.B.C. Music Critic

7.25 **Musical Interlude**

7.40 **Programme of the Music at the time**

'FAUST'

FAUST by **JOHANNES KEPLER**

MARGUERITE by **MIGNON NEVADA**

MARTHA by **MARTHA**

THE WHITFIELD CHORUS; **Chorus Master**, **STANFORD ROBINSON**

THE WHITFIELD CHORUS; **Chorus Master**, **STANFORD ROBINSON**

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THE WHITFIELD CHORUS; **Chorus Master**, **STANFORD ROBINSON**

The Sonata next played is one of the few instrumental works for flute.

were as valuing on Vienna, and the Archduke, with the Emperor's family, had to seek refuge in a cabin.

The First Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Second Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Third Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Fourth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Fifth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Sixth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Seventh Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Eighth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Ninth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Tenth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Eleventh Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Twelfth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Thirteenth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Fourteenth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Fifteenth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Sixteenth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Seventeenth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Eighteenth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Nineteenth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Twentieth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Twenty-first Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Twenty-second Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Twenty-third Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Twenty-fourth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Twenty-fifth Movement, then, is a tribute of respect and affection on the Archduke's departure.

The Twenty-sixth Movement, then, is a tribute of respect and affection on the Archduke's departure.



'MEPHISTOPHELES'

Mr. Robt. Radford looking appropriately diabolical. He will sing this part in 'Faust' to-night.

the Second Main Tune begins with it, in longer notes, is penurious and sweetly binds together the whole Movement.

10.0 **TIME SIGNAL**, **GREENWICH**, **WEATHER FORECAST**, **FIRST GENERAL NEWS**, **BULLETIN**

10.15 **11.0 'FAUST' (Continued)**

5XX **DAVENTRY**, 1,600 M.

10.20 **TIME SIGNAL**, **WEATHER FORECAST**

11.0 **THE BAY** by **WILLIAM RAYLTON** (Soprano); **WILLIAM RAYLTON** (Baritone); **ANGEL GRAMER** (Violin)

12.30 **ORIGIN** by **WILLIAM RAYLTON** (Soprano); **WILLIAM RAYLTON** (Baritone); **ANGEL GRAMER** (Violin)

1.0 **2.0** **Programme S.R. from London**

10.0 **WEATHER FORECAST**, **NEWS**, **BULLETIN**

10.15 **S.R. from London**

11.0-12.0 **THE BAY** by **WILLIAM RAYLTON** (Soprano); **WILLIAM RAYLTON** (Baritone); **ANGEL GRAMER** (Violin)

One of Hendy's delightful features from Cap. Harry Graham's forthcoming book, *Strained Relations* (McQueen & Co., Graham is reading the book) appears this evening. London 9.30.

PROGRAMMES FOR FRIDAY (October 15)

4.45 Music and Afternoon Topics
5.15 For the Children
6.0 R. J. Jones
6.15 News from the Mabel HODGKINSON
6.30-11.0 S.B. from London

5PY PLYMOUTH. 338 M.

3.30 The New and Old Communion
HAWTHORN, 'Three New and Old' Communion

4.0 The New and Old Communion
4.15 The New and Old Communion from the Royal Hotel
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

6FL SHEFFIELD. 306 M.

11.30-12.30 Gramophone Records (Dance Music)
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

6ST STOKE. 301 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

5SX SWANSEA. 482 M.

3.0 Broadcast to Schools: Prof W D
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

NORTHERN IRISH GRAMMES

5NO NEWCASTLE. 404 M.
3.0-3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

5SC GLASGOW. 422 M.

11.30-12.30 Gramophone Records (Dance Music)
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

2BD ABERDEEN. 495 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

2EH BELFAST. 440 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

2DE DUNDEE. 315 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

PROGRAMMES FOR WEDNESDAY, OCTOBER 13.

(Continued from page 126.)

5NO NEWCASTLE. 404 M.

3.0-3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

5SC GLASGOW. 422 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

2BD ABERDEEN. 495 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

2BE BELFAST. 440 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

2DE DUNDEE. 315 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

2EH EDINBURGH. 328 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

PROGRAMMES FOR THURSDAY, OCTOBER 14.

(Continued from page 130.)

5PY PLYMOUTH. 338 M.

11.0-12.0 Gramophone Records (Dance Music)
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

2EH EDINBURGH. 328 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

6FL SHEFFIELD. 306 M.

4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

6ST STOKE. 301 M.

12.0-1.0 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

5SX SWANSEA. 482 M.

11.30-12.30 Gramophone Records (Dance Music)
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

NORTHERN IRISH GRAMMES

5NO NEWCASTLE. 404 M.

4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

5SC GLASGOW. 422 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

2BD ABERDEEN. 495 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

2BE BELFAST. 440 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

2DE DUNDEE. 315 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

2EH EDINBURGH. 328 M.

3.30 The New and Old Communion
4.0 The New and Old Communion
4.15 The New and Old Communion
5.15 For the Children
6.0 The Station Tico
6.30-11.0 S.B. from London

Can they get YOU on the 'phone?

Your friends—your husband at the office—everyone else who is on the 'phone—can they get *you* on the 'phone? Or are you shut off from the world by the walls of your own house?

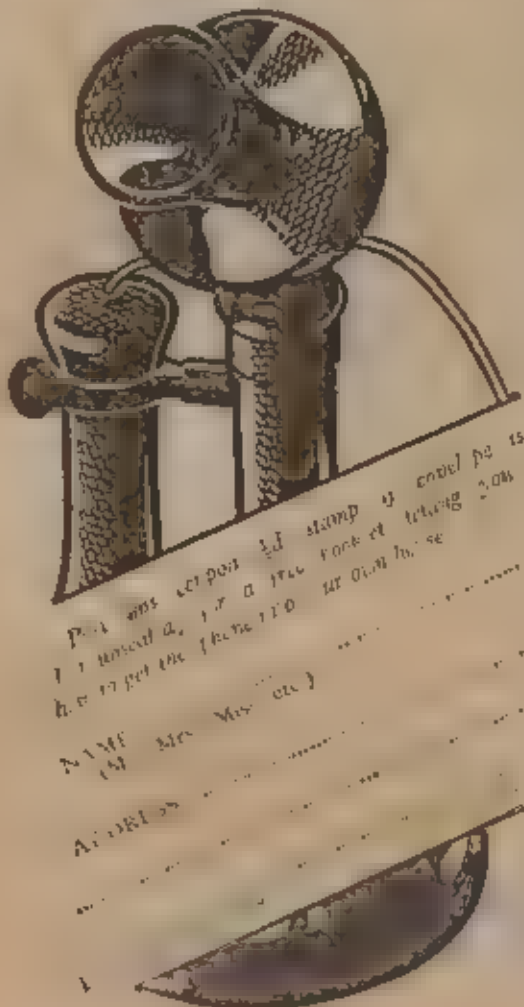
If the telephone were an expensive luxury there would be some reason for trying to do without it; but it isn't. The telephone is an economic necessity of modern life; its cost is out of all proportion to the constant service it renders—

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A new way, based on advanced scientific principles, that lightens cloudy teeth; that restores off-colour teeth to charming clearness

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It will give them clear and beautiful whiteness. It will firm your gums to a healthy colour.

Just mail the coupon and your supply will be sent.

You are hiding your teeth with a film coat... that is all. Dental science now tells us that most tooth troubles have a potential origin in a film that forms on your teeth.

Run your tongue across your teeth and you will feel it... a slippery, viscous coat.

It clings to teeth, gets into crevices and stays.

Mere brushing won't do.

Ordinary dentifrices and cleansing won't fight film successfully.

Now new methods are being used. A dentifrice called Pepsodent—different in formula, action and effect from any other known.

Largely on dental advice the world has turned to this method.

It removes that film And Firms the Gums

It accomplishes two important things at once: Removes that film, then firms the gums. No harsh grit, judged dangerous to enamel.

A few days' use will prove its power beyond all doubt. Send the coupon. Clip it now before you forget.

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Only one form to a family.

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Swan
with clip
and three raised
gold bands
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and as no other chance. And his sign... started... evermore a side
...her... witness. It was not the Swan that... speed smoothly
and easy even over the difficult surface of the Register his hand shook.
But soon he will recover and will sign cheques more easily and without a
murmur at her direction.

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(October 16)

(Continued from page 136)

223 MANCHESTER. 378 M

3.30 A. J. ...
4.45 W. ...
5.0 M. ...
5.15 P. ...
6.0 S. ...
6.55 Boy Scouts' Local News Bulletin
7.0 W. ...
7.10 S. ...
9.0 THE VIOLIN IN DANCING MOOD
A. ...
The ...
The ...
The ...
German ...
Real ...
Stavros ...
The ...
The ...
9.30-12.0 S.B. from London

6KH HULL 335 M

4.0 AFTERNOON TOPICS: Mrs. A. N. OVERBOLT
 4.15 FIELD'S OCTAGON QUARTET directed by J. H.
 5.15 FOR THE CHILDREN
 6.0 Pwolsky's Restaurant Diner Orch.
 6.30-12.0 A. & B. from London

2LS LEEDS-BRADFORD, 321 M & 310 M

11.30-12.30 FIELDS CAFE ORCHESTRA relayed
" Fields + Cafe Lounge
4.0 THE SCALE STRING QUARTET directed by
Miles Lane
5.0 Afternoon Tunes
5.15 FOUR TIGER CALLIGRAPH
6.0 Light Music
6.30-12.0 S.B. from London

FLV LIVERPOOL 331 M

40 DAVID WRAY : *Waltzes* :
4.15 DANCE MUSIC : HOBLET and MONTAGUE.
Symphonies, relayed from the Edinburgh Lido
and Room.
5.15 THE HORNERS
6.15 DANCE MUSIC : HOBLET and MONTAGUE.
Symphonies, relayed from the Edinburgh Lido
and Room.
6.30 S.B. from London
7.40 THE LORD MAYOR OF LIVERPOOL
(Comedian F. C. Bowring) : Liverpool Civic
Hall.

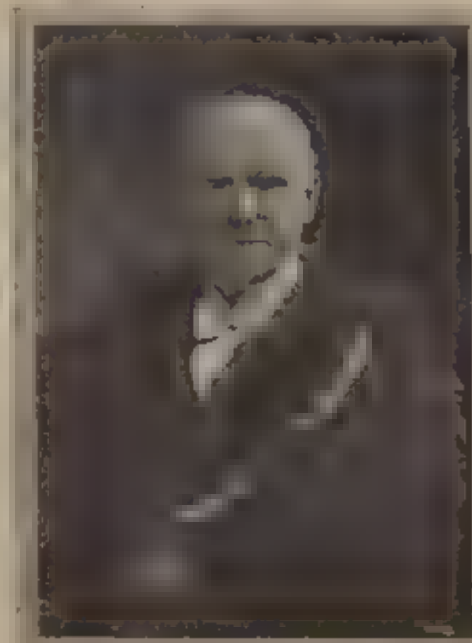
80 LIGHT MUSIC BY LIVERPOOL COMPOSERS

The Station Outlet, Lemmer, Frederick Brown
On the Sea Shore, Yule Interlude, Love Song
Fare of Pan
Farewell, In a Hong Kong Street
Frederick Humphreys
Hills, Coleridge, September
And the Stars, Frederick & Chell
Full Fa-hom Five, Count into Three, Yellow
Summer
The Home, Guess, Peter & Humphreys
30 October
The Greenhouse Dragon Dance
Forrest, Homeless
Valley of Fragrant Spring, Lingering Shadows
Drift on Willow Bismarck
Love, Love, Love, Frederick & Chell

845 N T 4 2 4025 F P NY F 35 CH F F 16 C M
LDS RM

The
 At the works of Mendelssohn
 He is a little
 The student of
 The Mendelssohn
 On the
 Schubert's
 He is a little
 The student of
 On Works of Song
 Octet
 Schubert's
 9 20 12 0 8 ft for a little

5NG NOTTINGHAM. 326 M

[illegible]

THE LORD MAYOR OF LIVERPOOL
Councillor F. C. Bowring, who inaugurates the Civic Week Celebrations with his broadcast Talk from the Liverpool Station at 7.40 this evening

5.0 FOR THE CHILDREN
6.0 Returns
6.15 Musical Interlude MAHEL HODGKINS
6.30 12.0 G.B. from London

5PY PLYMOUTH. 338 M

11.9 12.5 GEORGE EAST and his QUARTET returns
from Popdharma Restaurant

3.0 THE STATION QUARTET

4.0 AFTERNOON TOPICS Live from the FIVE
FRONT STREET, 'Marion and Reminiscences' (3)

4.15 THE TIME MUSIC from the ROYAL ALBERT
Musical Director: Albert Fuldbrook

5.15 FOR THE CHILDREN

5.45 FOR THE 'TIGERS' 'THE LAXIOUS MAN'
an Arabian Nights Fantasy, written and pre-
sented by NIGEL LEVY

In the Principes
The Mother MARTEL HUCK
The Child DONALD BRADFORD

In the Story
A Dervish HUGH H. FRASER
The Young Man PHILIP H. HENRIE
All Allah WALTER SHORR
A Gentle EDWARD F. GENT
Agile, the Grand Vesp PHILIP HENRIE

[illegible]

6FL SHEFFIELD. 306 M.

4.15 The following are listed in the table of Missions.
T and R are the same.
5.15 The following are listed in the table of Missions.
T and R are the same.
6.0 A small Interphone
6.30 12.0 A small Interphone

6ST STOKE. 301 M.

4.00 **RENOIR** THE FAIRY CHAIRS - THE CHAIRS OF RENAISSANCE
5.00 **RENOIR** THE FAIRY CHAIRS - THE CHAIRS OF RENAISSANCE
5.15 **FOR THE CHILDREN**
6.00 **DANCE MUSIC**
6.30 **12 O' CLOCK** FROM LONDON

55X SWANSEA. 482 M.

40 THE DANBURY relayed from the Holbe Lodge
at Reims France
515 P. R. THE CHILDREN
60 Saint Pierre Marie Recital by T. D. JONES
530 S.B. from London
740 Mrs. C. CHRISTIAN-JONES, 'Association' Choir
hall in W. W. Wines
R.O. 12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 404 M

1.30-12.30 Eda Thompson Clerk Harry Ford Street
 4.45 Arthur A. N
 4.15 - Made from Plum
 5.15 - Children
 7.40 -
 8.15 -
 8.45 -
 9.15 -
 10.15 -
 11.15 -
 12.15 -

55C GLASCOW 422 M

[illegible]

2BD ABERDEEN 495 M

[illegible]

28E BELFAST 440 M

[illegible]

2DE DUNDEE. 315 M

2EH EDINBURGH. 328 M

4.8 Restaurant Music from Braden's. **5.4** Afternoon
7.15 - **8.15** - Now the Children. **8.8** Musical Interlude
8.15 - Dundee Sports Talk. **9.30-11.0** - S.B. from Luncarty.

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No limit on the number of shares which may be held.

The First Co-operative Investment Trust is a company limited by guarantee, and is registered in England. It is a public company, and its shares are listed on the London Stock Exchange. The Trust is managed by a Board of Directors, and its affairs are conducted in accordance with the provisions of the Companies Act, 1929. The Trust's principal object is to invest the funds contributed by its members in such manner as to secure for them the best possible return on their investment, and to distribute the same as dividends. The Trust's assets are held in trust for the members, and are managed by the Board of Directors. The Trust's income is derived from the interest and dividends on the investments made by the Trust, and is distributed to the members in proportion to their shareholding. The Trust's shares are available for purchase at a nominal price of 2/- per share, and are subject to the usual conditions of sale. The Trust's shares are available for purchase at a nominal price of 2/- per share, and are subject to the usual conditions of sale.

To FIRST CO-OPERATIVE INVESTMENT TRUST, LTD. Broad Street House, London, E.C.2.
Forms may be obtained from the Secretary, or from any of the following Agents.

Agents:
Messrs. J. & W. ...
Messrs. ...



LEARN LANGUAGES —BY GRAMOPHONE and listen-in to the World!

Just think! With your receiving set and a speaking knowledge of languages—and you can "listen-in to the world." You can get in daily touch with the great speakers, singers and musicians of all Continents. You will be able to enjoy the music of the great foreign composers, to actually understand the announcements made and to follow intelligibly the lectures and speeches given, thus broadening your mind and adding considerably to your first hand knowledge of the world's affairs. The receiving set you have

LINGUAPHONE LANGUAGE RECORDS

FRENCH GERMAN SPANISH ITALIAN
ESPERANTO AFRIKAANS ENGLISH (Russian in preparation)

will give you the speaking knowledge of languages—the only knowledge of any practical value—knowledge which means understanding. And so easily quickly, simply. You need only listen to Linguaphone Records on your own gramophone—in your own home—and almost automatically in three or four months, you learn to speak and understand the spoken language. Then Paris, Berlin, Rome and Madrid and other Programmes are "open books" to you—giving you access to the world of art and music—making you, in every sense of the word, a world citizen. It's easy and natural to learn the LINGUAPHONE way because you learn by ear.

H. G. WELLS writes:

"Your language records are an absolute necessity for anyone who wishes to learn a foreign language. They are a most valuable and efficient means of learning, and are well worth the price."

DEMONSTRATIONS

You are a student and you are in all at the same time. You have a demonstration of the Linguaphone method. There is no obligation on your part.

SEND COUPON for 24 pp. BOOK

Fill in the coupon below, post it at once and receive your 24 pp. book telling you about the Linguaphone system, how it works, what it costs, and how you can have a 7 DAYS' TRIAL in your own home without the slightest obligation.

THE LINGUAPHONE INSTITUTE,

21 Napier House,
24, High Holborn,
LONDON, W.C.1.
(near Chancery Lane Tube Station)

Agents: France: 1, rue de la Paix, Paris.
Holland: 1, rue de la Paix, Amsterdam.
U.S.A.: 4, 4th Avenue, New York, Australia: Box 584, Sydney.
South Africa: 2, Smith Street, Durban.

To LINGUAPHONE INSTITUTE, 21, Napier House, 24, High Holborn, London, W.C.1.
2 doors from Chancery Lane Tube Station

I can send me POST FREE the LINGUAPHONE BOOK and on receipt of 7 DAYS' TRIAL, without obligation.

NAME

ADDRESS

Hear your LIS-SENOLA working off a LISSEN NEW PROCESS H.T. Battery to know what a good loud speaker and a good battery can do together.

BUILD A BET-TER AMPLI-FIER—use the new LISSEN Trans-former at 8/6, a LISSEN WIRE RHEOSTAT 2/6, a LIS-SEN VALVE HOLDER 1/-, a LISSEN FIXED CONDENSER 1/-, Then hear the result of the LIS-SEN AMPLI-FIER, LISSENOLA and LISSEN NEW PROCESS Battery working to-gether in unison.

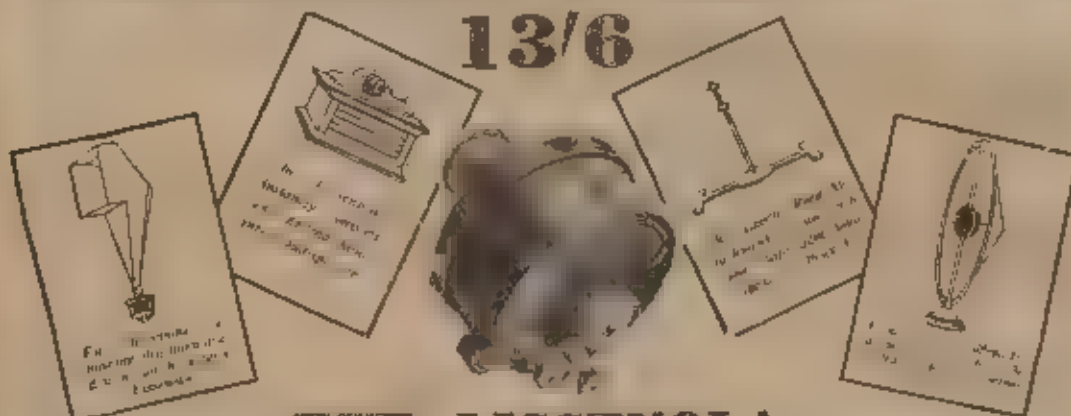
TO ENTERTAIN THE HOME, TO
TAKE AWAY ALL LONELINESS—



BUILD A LOUD SPEAKER AND
AN AMPLIFIER TO WORK IT



13/6



Find out before you buy
if your dealer is this
week-end.

THE LISSENOLA

Making no Director
T. N. COLE

LISSEN LTD., 300-320, FRIAR'S LANE, RICHMOND, SURREY.

Your dealer will be pleased to help you build your amplifier—give him a call—you'll find him friendly and anxious to help.

Buy no radio part until you have insisted upon seeing the corresponding thing in the LISSEN range—then compare quality and value side by side—you will make a quick decision to buy LISSEN.

A NEW and BETTER TRANSFORMER IS SWEEPING the COUNTRY



THE heart of your amplifier is your transformer. Now LISSEN gives you a transformer which surpasses anything ever before available—users everywhere are learning that it is no longer necessary to pay a high price to get a high grade transformer. This new LISSEN is being tried and tested under all conceivable conditions everywhere—it is being enthusiastically and largely bought by the trade for their own made-up sets.

Throughout the whole range of audible frequencies this new LISSEN transformer amplifies fully every note, every harmonic, every overtone. That means real tone reproduction. In the purity and power of volume the results are remarkable. You will appreciate at once the clearer tones and greater volume.

Expensively made in all its details, traders at the recent Exhibition at Olympia, asked to name the price at which they thought they could sell it, invariably named a price close to a £1. Many said 25/-, and many even more than that.

TESTED BY A TRADE PAPER

A well-known trade paper, examining its performance tests, has found it to be better than the standard 20/- transformer. The price is only 10/-, but you get a transformer which is 4 to 1. You can rely that this standard was a very expensive one. The new LISSEN was said to be nearly a good for volume. Nothing was said about quality, and we know that for H.F. and P.W. the new LISSEN Transformer is equal to the very best of its kind made. It is due to our new direct to dealer distribution policy, which cuts out all wholesale profits, that we are able to sell this splendid new transformer at the unprecedented price of

8/6 **GUARANTEED FOR 12 MONTHS**
 TURNS RATIO - - - 3 to 1
 RESISTANCE RATIO - 4 to 1

Test it for 7 days—if you are not satisfied take it back to your dealer or credit it back to us.

Use it for 1, 2, or 3 stages L.F.

It is suitable for all circuits and all valves you will want to use.

Compare against any of our other 5 and power. You can get it at your dealer's or send to us "three class" in 10/- to 1/- any other way. No need for postage if you send to us but please mention dealer's name and address.

N.B. So good is this new Lissen that we have taken away with us all our own previous high-priced transformers.

LISSEN LIMITED, Lissenium Works,
 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: T. H. COLE.

103

THE LISSEN H.T. BATTERY

NEW POWER SMOOTHNESS

—your loud speaker needs this new LISSEN Battery

More energy is put into this LISSEN battery than into any other battery its size. This is done by means of a unique new process making use of a combination of chemicals discovered by us and not hitherto used in battery making. This energy stays there, providing your loud speaker with an abundant supply to work on. Not only that. You get a new power smoothness which improves your loud speaker reproduction, making it clearer and more powerful and over a much longer time than before.

This LISSEN Battery offers a stubborn resistance to volt drop—it is splendidly efficient. Naturally the unique new process is a closely guarded secret and its success is now a definitely established fact.

These LISSEN Batteries have yet another supreme advantage—every battery is absolutely fresh—they are actually on sale less than three days after being made—you cannot get a stale LISSEN Battery because dealers are only supplied at regular short intervals—every LISSEN Battery is therefore brimful of new energy when you put it into your set.

The price of this battery would have been 13/- but for our putting into operation a new direct-from-factory-to-dealer policy of distribution which cuts out all wholesale profits.

We are making this new process battery only in the popular block type with socket tappings—an additional advantage are the four 1½ volt tapping; tappings give any voltage required.

LISSEN NEW PROCESS BATTERY IS DEFINITELY GUARANTEED
PLOT ITS CURVE AND RECORD ITS SERVICE.

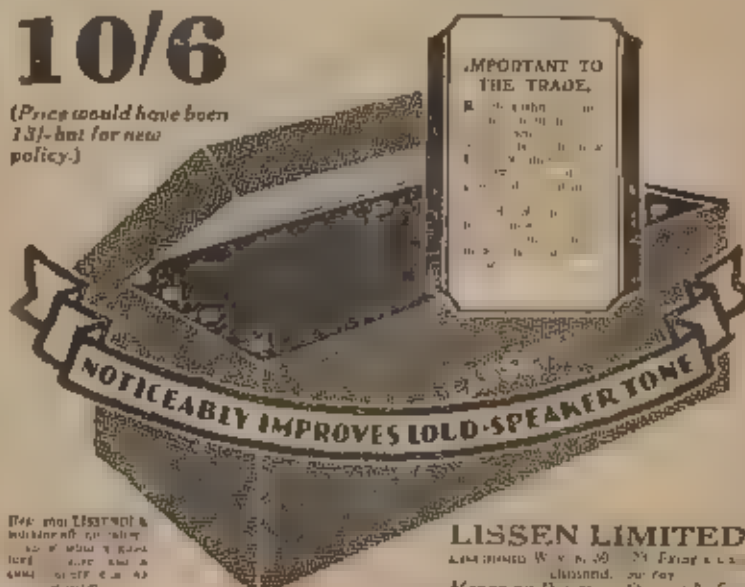
No block type battery of this size and quality could be sold at the above price but for our new policy.

Obtainable from any dealer's but if any difficulty send direct to factory. Include nothing for postage but please mention dealer's name and address.

LISSEN NEW PROCESS BATTERY is rated at 60 volts, but goes considerably over.

10/6

(Price would have been 13/- but for new policy.)



For more information & orders, write to the factory, 300-320, Friars Lane, Richmond, Surrey.

LISSEN LIMITED,

Lissenium Works, 300-320, Friars Lane, Richmond, Surrey.
 Managing Director: Thomas H. Cole.

ADD 10% TO THE LIFE OF ANY H.T. BATTERY—

merely by using a Lissen Condenser

You will almost pay for the cost of the LISSEN Condenser by the lengthened life you will get out of your first battery.

Put a 1 mfd. LISSEN (Mansbridge type) condenser across your H.T. Battery. It acts as a reservoir of power, the energy from the battery being stored up within it and being steadily released without the slightest sign of ripple when the battery is in use. The current flow is smooth and unvarying and remains so long after the battery (without the LISSEN condenser) would have been past use.

Do not expect to notice any obvious difference in reception if the battery is new. What the LISSEN CONDENSER will do, however, is to LET YOUR BATTERY GROW OLD WITHOUT YOUR KNOWING IT, and when finally you have to discard your battery it will have parted with most of its energy in useful service.

The batteries of course will require renewing, but the LISSEN CONDENSER is everlasting for all practical purposes.

LISSEN (Mansbridge Type) CONDENSER 1 mfd.

Price 3/10

Made also in other capacities:

.01 to .09	2/4
1	3/6
2	2/8
25	3/-
5	3/4
2 mfd	4/8



LISSEN LEADS THE WAY WITH A BETTER MANSBRIDGE TYPE

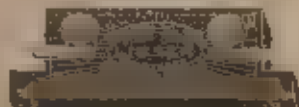
The new LISSEN Mansbridge type, is unlike all others. Aims of this type is to give a battery a longer life which means a longer life for the radio. It is a very short circuit on to the battery case. All other Mansbridge condensers have metal cases usually tin-plated iron. The LISSEN Mansbridge type is the only condenser that does not have a metal case. It is made of a special material which is not only a good insulator but also a good conductor of electricity. It is made of a special material which is not only a good insulator but also a good conductor of electricity. It is made of a special material which is not only a good insulator but also a good conductor of electricity.

THE LISSEN Mansbridge type CONDENSER IS THE ONLY ONE WITH A CASE WHICH DOES NOT LEAK FROM IT. It is made of a special material which is not only a good insulator but also a good conductor of electricity. It is made of a special material which is not only a good insulator but also a good conductor of electricity.

MAKE SURE YOU USE ONLY A LISSEN. If any difficulty and resistance direct.

USE LISSEN MICA FIXED CONDENSERS, ALSO

They are made with scrupulous care and accuracy. THEY NEVER LEAK. THEY EVER VARY THEY DELIVER ALL THEIR STORED-UP ENERGY ALL THE TIME.



Capacities of Lissen Mica Condensers .001 to .001 1/2 each, much reduced. .002 to .006 1/8 each, much reduced.

Not the new case which enables the condenser to be fitted upright or used flat. At present the new case is available only in certain capacities, but will become standard after a time.

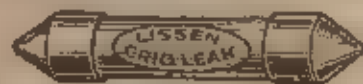
LISSEN CONDENSERS DELIVER ALL THEIR STORED-UP ENERGY.

LISSEN LTD., Lissenium Works,
300-320, Friars Lane, Richmond, Surrey.

Managing Director: T. N. COLE.

2/4

LEAVING GRID LEAKS ON OUR FACTORY ROOF TO TEST THEM



A case of LISSEN FIXED GRID LEAKS were left on the roof of the LISSEN factory during the summer of 1933. They were soaked by rain, they were baked by the sun then they were handed over to the LISSEN research department and carefully tested. In every grid leak the resistance was found unrivalled and true to the marked value.

All capacities, previously 1/8, NOW 1/- each.



DOUBLE PURPOSE VALVE HOLDER

Can also be used for panel mounting by bending the springs straight. Low loss, low capacity, meaning better, clearer signals.

LISSEN VALVE HOLDER, previously 1/8, NOW 1/- each.

REAL RADIO SWITCHES



LISSEN 2 Way Switch

There is a LISSEN switch for every radio switching need. Your dealer has them all, or if any difficulty send direct.

LISSEN	Previously	NOW
2-way switch,	2/6	1/6
Series-parallel switch	3/6	2/6
Double Pole Double Throw	4/-	2/6
Key Switch	2/6	1/6



LISSEN Key Switch

WON'T WARP, TWIST, BEND OR BREAK

No handcraft is with a LISSEN valve holder. Because of the material used in the construction of the valve holder, it is not only a good insulator but also a good conductor of electricity. It is made of a special material which is not only a good insulator but also a good conductor of electricity.

REMARKABLY HIGH PRICED, but now is getting reduced because of our new direct to dealer policy which cuts out wholesale profits.

LISSEN	Previously	NOW
7 ohms valve holder	4/-	2/6
25 ohms valve holder	4/-	2/6
100 ohms valve holder	4/-	2/6
1000 ohms valve holder	4/-	2/6
MEYER, 400 ohms	4/6	2/6



EVERY ONE LISSEN ONE-HOLE FIXING, TOO. Insist on seeing a LISSEN before you buy any other.

PARTS THAT PULL TOGETHER

When you are equipped with LISSEN parts every part is pulled together with each other and then you have a receiver which is the best you can ever get.

IMPORTANT TO THE TRADE

Retailers who have not already been notified of our new direct to dealer policy from factory to dealer should be notified. It is a new policy which will mean a new era in the radio industry. All orders must now be sent to us at Richmond and not to your dealer.

See also pages 140 and 141.

LISSEN, LTD., Lissenium Works,
300-320, Friars Lane, Richmond, Surrey.

Managing Director: T. N. COLE.

BUILD with all Lissen Parts.

400 P.M. filaments will lift a man!



CONSIDER THE FACTS

The life of a valve is not one minute longer than the life of its filament.

Therefore, for real value, see that your valves have **STRONG FILAMENTS**

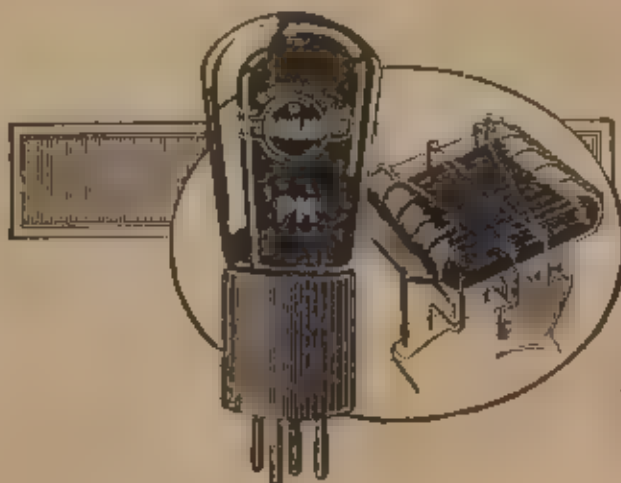
The wonderful P.M. Filament offers you three times more for your money. It is so tough that even after 1,000 hours' use it can be tied in knots and cannot be broken except by the very roughest handling—result, *safety against accidents*.

There is more than strength in the P.M. Filament. It has up to 3 times greater length and up to $5\frac{1}{2}$ times greater emission than an ordinary filament. This is where the P.M. Filament gives you *real value*.

Another big point, the P.M. Filament requires only one-tenth ampere giving 7 times the life to each of your accumulator charges.

For great economy, great life and great results secure the valves with

THE WONDERFUL P.M. FILAMENT



Sectional view of the P.M. 9 showing the great length of the P.M. Filament and its resilient hook suspension.

NEW REDUCED PRICES

For 4-unit accumulator or 3 dry cells

THE P.M.3 (General Purpose)

0.1 amp. 14

THE P.M.4 (Power)

0.1 amp. 17.5

For 6-unit accumulator or 4 dry cells

THE P.M.5 (Lowest at Per. one)

0.1 amp. 10.6

THE P.M.6 (Power)

0.1 amp. 18.6

For 3-unit accumulator

THE P.M.1 (P)

0.1 amp. 14

THE P.M.2 (P)

0.1 amp. 14

THE P.M.3 (Power)

0.1 amp. 18.6

These prices do not include
in Irish Free State.

ASK YOUR DEALER FOR P.M. VALVES

Mullard

THE MASTER VALVE

British Made
in a
British Factory



ART and Science go hand in hand in the Brown Cabinet Loud Speaker. It is beautifully finished in rich Mahogany Oak, it will harmonise with the setting of any room, while in purity of tone and degree of volume it excels.

4 1/2" x 10" x 10" 1/2" 100 Watts

£6.6.0



The brain-made Instrument.

A FAMOUS painter, when asked with what he mixed his paints replied, "with brains." Just as the best quality paints cannot make a masterpiece unless brains and vision control the brush, so are the best materials in the world useless in the making of Loud Speakers, without wise and experienced engineers to direct their use. Which is why the best materials in the world are of little use without the skill of the engineer.

and entericiasm of the pioneer; the skill of the mechanic allied to discernment in the choice of materials—such is the basis of Brown

When you choose a Brown, you buy—not an instrument but a philosophy assembled to conform to your ideas. The rugged power-actuated Shovel on wheels has been best used in the industry to get the most attention of a craftsman loves his work. A brain-made instrument!

Trowa

S. G. BROWN, LTD., Western Avenue, North Acton, W 3

[illegible]

Q

1. The first step is to identify the problem. In this case, the problem is that the system is not working properly.

A Triumph for RELIABILITY

THE WHOLE
RINGSIDE
TRANSMISSION

of the

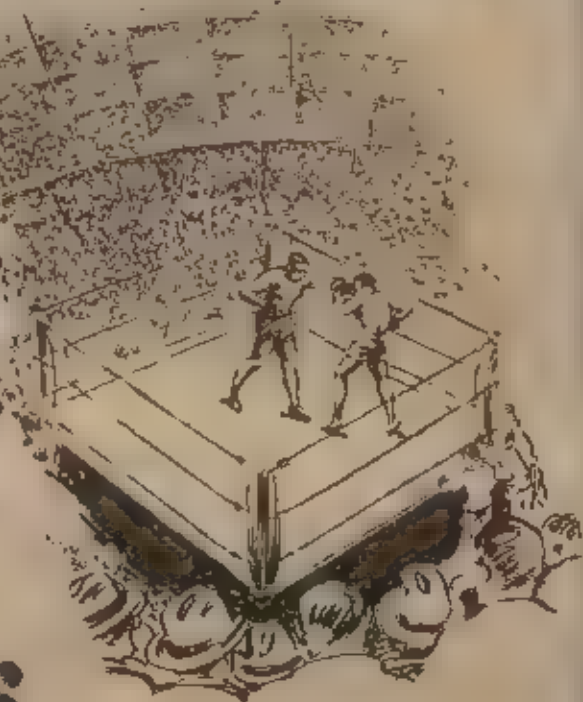
DEMPSEY

TUNNEY

FIGHT

Received on

OSRAM VALVES

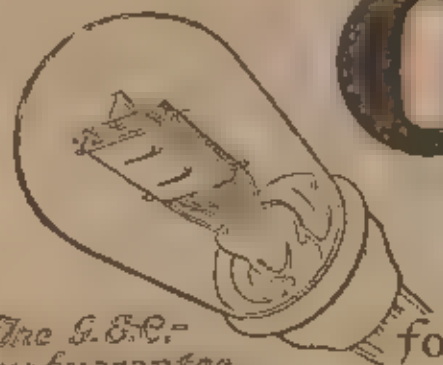


An unsolicited report from a famous amateur:—

"Last Thursday night I received the whole ringside transmission of the DEMPSEY-TUNNEY fight through the American station 2XAF. I was using a short-wave super-heterodyne six-valve set with OSRAM VALVES. The transmission was received remarkably well, and with one amplifier behind the super, was as strong here on a loud speaker as I get 2LO on a three-valve set. I find that OSRAM VALVES make a wonderful improvement over the previous valves I had used in this set."

(Signed) F. A. MAYER.

Radio Receiver No. 12



The G.E.C.
your guarantee

Osram Valves

for Broadcasting

INQUIRIES IN RADIO ACOUSTICS SINCE 1908



"I say, Guv'nor!"

"Let's be economically extravagant!"

GUV'NOR, I propose to be gallantly unselfish! You're always paying for valves, I know—jolly decent of you. But I simply monopolise the telephones and then, we can't all listen at once. But I know the Mater would enjoy sitting back to listen to one of the new Brandes Cones, so would you! And, dear old grown-up sister likes to dance. Yes, I know she takes it out of the carpet but I've spotted you indulging. Fact is, can you spring one or two from the jolly old note-case? *Pro bono* family, you know. It's a luxury but it's cheap at the price. Guv'nor, old man, you're a sport!"

Brandes

From any reputable Dealer.



THE FILIPICON

It is a vibrating unit of special design. The units are unusually large in diameter but a small amount of space in the "push-pull" arrangement is required. It is a very efficient unit.

£5 - 10 - 0

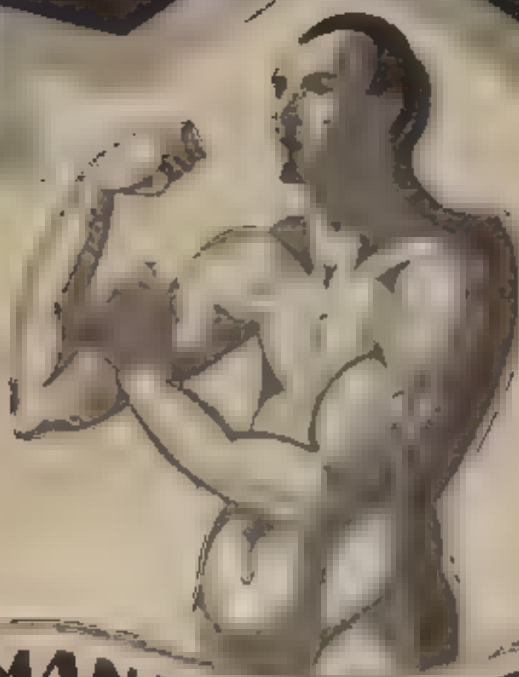


THE TABLE CONE

Attractive cabinet of unique design finished in dark walnut. The cone unit is with a large magnet and the circular diaphragm has an extremely sensitive driving unit which produces volume with urbanity. It is complete with cord and a genuine claim to be superior to any similarly priced cone speaker. It is 18 ins. high, depth (at base) 1.7 ins., breadth 9.7 ins.

£2 - 15 - 0





A MAN WITH HUGE BICEPS

and a weak chest is not really a healthy man, is he? All-round development is essential to health and strength.

The high efficiency of Ediswan Valves is due to adherence to the policy of **AVOIDANCE OF ECCENTRIC CONSTRUCTION** and *concentration upon the perfection of every part.*

Ediswan Valves are famous everywhere for their long-life—*they last—and last—and last!*

Ask your Dealer for the booklet
"The Ediswan Range"

FIT

RECOMMENDED EDISWAN COMBINATIONS

Power Wattage	Detector or Amp.	Prices	Power Wattage	Prices
*A.R.D.T.	E-2	14	P.V. 6	8.6
T.C. 4	E-2	14	P.V. 6	8.6
4P 2	E-2	14	P.V. 6	8.6
T.B. 4	E-2	14	P.V. 6	8.6
*A.B. 4	E-2	14	P.V. 6	8.6
C.D. 4	E-2	14	P.V. 6	8.6
*A.R. 4	E-2	14	P.V. 6	8.6
*A.R. 4	E-2	14	P.V. 6	8.6
*A.R. 4	E-2	14	P.V. 6	8.6

*At 100 V. and 110 V. T. per
100 V. R. 2 is used as detector
and 2nd detector should be
used.

All L.L.L. Tubes 12.5 except
A.R. and R.

EDISWAN 1/2-WATT VALVES

Ediswan 2-Volt Range

H.F.	Detector	1st L.F.	2nd L.F.
GP 2	1.5 2	GP 2	P.V. 2
	GP 2	P.V. 2	P.V. 6.1 (Watt)

Resistance Tuning

*R.C. 3 P.V. 6 Watt

*The above resistance tuning should
be used in 1-5 meg. range.

Two 2.5 C.P. 2, 2.5 R. 7 and P.V. 3,
4 each, P.V. 6 and P.V. 6.1 1/2
each.

Fully described in the booklet "The
Ediswan Range" Ask your Dealer
for a copy or write direct.

EDISWAN VALVES

AND NURSE YOUR SET

THE EDISON & ELECTRIC CO. LTD., 121-3, QUEEN VICTORIA STREET, LONDON, E.C. 4



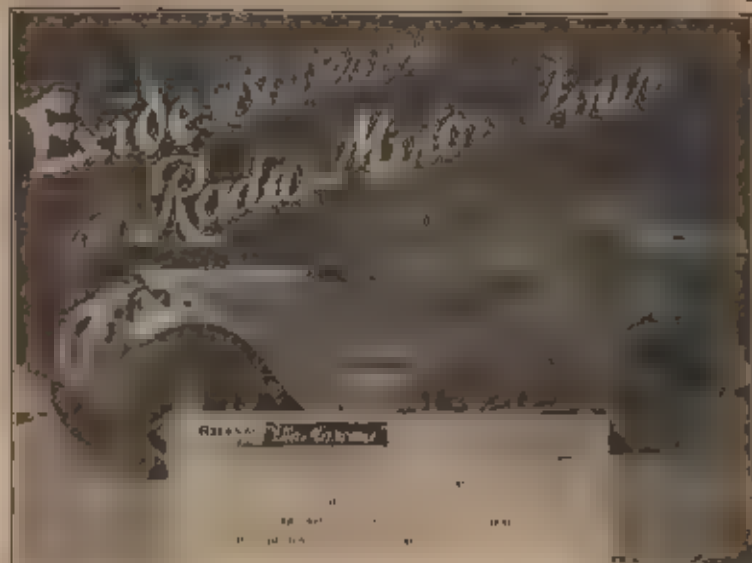


**B
T
H**

**LOUD
SPEAKERS**

Whether for volume,
combined with natural
reproduction, or for
price and appearance,
*They satisfy
in every way*

Ask your dealer for a demonstration
The British Thomson-Houston Co., Ltd.



Capt. L. F. Plugge, B.Sc., the International Wireless Expert, with his wonderfully equipped radio car, "Aether II," in which he has just completed a radio tour of immense scientific interest, from London to the Black Sea and back.

EXPERTS CHOOSE Exides

The powerful supersonic heterodyne set fitted on Capt. Plugge's car received all the important British and Continental Broadcasting Stations, and highly successful loud speaker concerts were given en route.

All the Batteries, both for the Car Starting and Lighting and for the Wireless apparatus, are **EXIDE** and Capt. Plugge reports that despite the severe conditions of travel in the Balkan States, over almost impassable country, the batteries have given splendid service.

Cabling from Belgrade Capt. Plugge stated

"Great purity of reception owing to **EXIDE** high-tension batteries."

Exide Batteries give the longest life and the purest reception.



There is an **EXIDE** for every Wireless Set.

Reg. Design No. 716007
WH Type H.T. Battery.

Exide

THE LONG-LIFE BATTERY

Advertisement of the Chloride Electrical Storage Co. Ltd., Clifton Junction, Near Manchester.



**FELLOWS
WIRELESS**

MORE BRANCHES!

LONDON
NOTTINGHAM
CARDIFF
BRIGHTON
TONBRIDGE
and now

BIRMINGHAM

and more to follow

Watch our advertisements and see the list grow.
At every one of these Fellows Wireless Branches
you can inspect and purchase any wireless item
from an insulator to a cabinet set.

By buying direct from us or our Branches you
enable us to save you money and also to give you
apparatus of the highest quality.

Every single Fellows Wireless product is British
from start to finish.

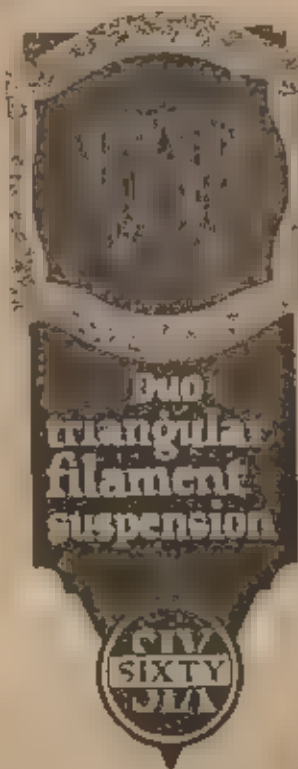
FELLOWS, PARK ROYAL, N.W.10.

Branches

SEND FOR
48-pg
CATALOGUE
No. 10
FREE

LONDON: 28, St. Giles St., Tottenham Court Rd. W.C.
(Ministry 2,60)
BIRMINGHAM: 268, Corporation Street.
BRIGHTON: 11, Queen's Road (Brighton 113).
CARDIFF: Ruminons Arcade, Queen Street (Cardiff 765).
NOTTINGHAM: 29, Bridlesmith Gate (Nottingham 554).
TONBRIDGE: 31, Quarry Hill (Tonbridge 12).

BUY DIRECT AND SAVE MONEY



The New
**SIX-SIXTY
POINT
ONE
VALVES**

Make your
accumulator charges
last a long time

WEARLY journeys and tiresome delays
caused by run-down accumulators
can be almost eliminated by using
the new SIX-SIXTY Point One
Valves.

To begin with, our complete range possesses
the great advantage of a low power
consumption, only 1 watt can be used
for a wireless on currents, while the
supply is 2.4-6 volts. This, the old has
been the great Six-Sixty design, right from
the beginning, not merely the production of
one standard type of valve with a few
changes to suit a complete range of valves,
but the production of a complete range of valves
each having its own special characteristics
and suited to the general standard.



Then, again, with the special filament
in the new Six-Sixty Point One Valves, it is
unnecessary to use a heater, as the
vacuum tube produces the necessary heat
for its own operation, resulting in a well-known
fact that a vacuum tube does not need cooling
accompanied by the corresponding expansion
and contraction, quickly produces brittleness.
Now, Six-Sixty introduces valves which work
at such a low temperature that there is
absolutely no "glow" whatever in the
filament when operating at the rated voltage.
There are no valves on the market to-day
which can boast of a longer life, because there
are no valves that operate at a lower
temperature.

SS7
OF 17 volt 4
amp. max. 18.6

SS8
OF 17 volt 4
amp. max. 18.6

These prices do not
apply to the Irish Free
State.

Lastly, every advantage of the special
filament is utilized to the highest degree
possible by the new Six-Sixty Duo-Triangular
system of Suspension to produce the perfect
valve.

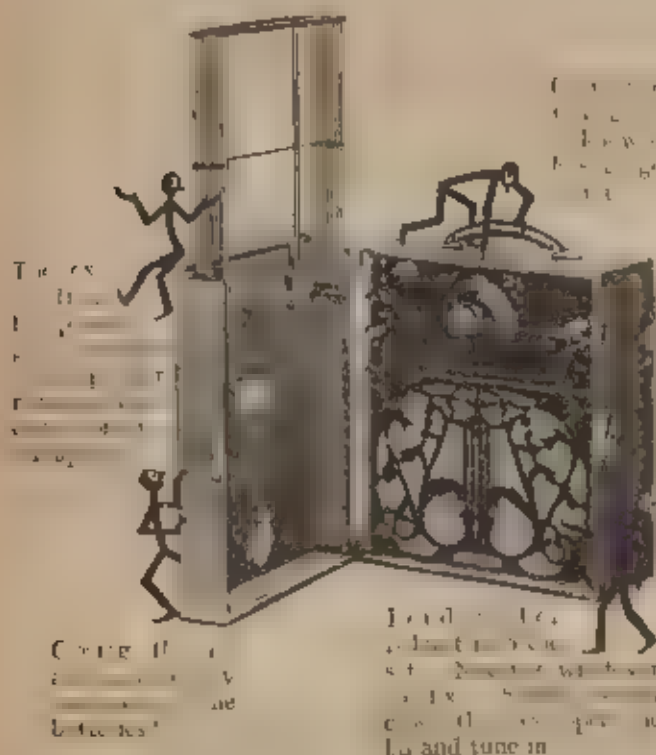
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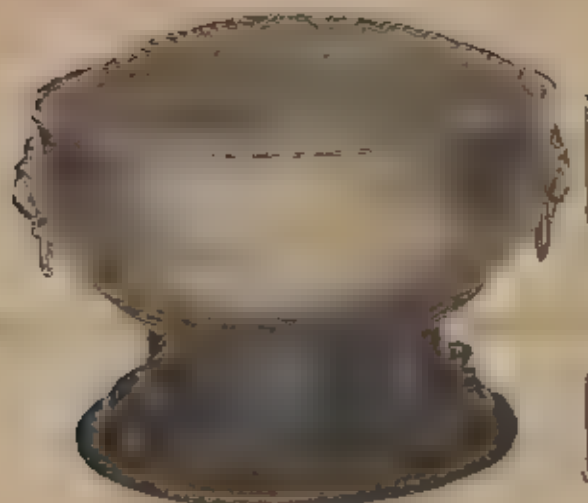
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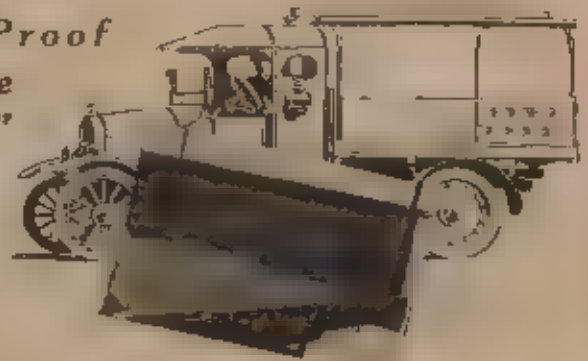
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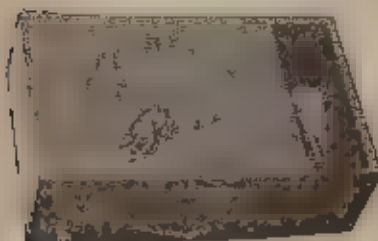
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The Fellows Accumulator Charger is essentially safe and simple to use. It quickly pays for itself in saved charging bills.

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FROM YOUR
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D.C. - 50/-
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Full instructions sent with every set.

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